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IS PUBLIC SPEAKING OUT?*

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ONE who comes forward here should have something to offer; but so far am I from answering any question that I come to ask questions. I cannot shed light; I am seeking light on a problem which concerns me and some others rather vitally. You see in me a puzzled elderly man; not only puzzled but even somewhat fearful of asking his questions for fear he may bring down a storm upon his head, but still hoping that since we do not debate any more but merely confer, you will all be kind and helpful.

When the Association in its—questionable—wisdom decreed that the whole world of speech is ours, I said to myself: "Well, anyhow, one part of this so-called speech is public speech, and I can still teach that and remain in the fold, or at least up somewhere in the back lots. Moreover, however large the field of speech may be, as an immediate, practical matter most of us are teaching and will continue to teach public speaking. And, hark! speech-making seems still to be going on; rather more in fact than formerly. I guess it will last out my time." So soothing myself I must have fallen asleep.

But I had a rude awakening. At a conference held within two years a well known teacher in our field chanced to use the term *public speaking*. He stopped, frowned, snapped his fingers, registering the annoyance of one who has slipped into a bad old habit. "'Public speaking,'" he said, "well, of course, that's out."

*A revision of a paper read at the National Convention in Chicago, December 30, 1930.

"Public speaking is out!" I rubbed my eyes. Did the gentleman—whom I had supposed to be making a public speech—mean to submit the proposition that public speaking should be put out? That is at least arguable. No, he had plainly expressed himself with the air which implies, "Everybody knows that." And it did not seem that he meant that public speaking had been knocked out; but rather it had just passed out, simply not done any more.

But imagine the jolt to me! I gasped and looked about me. No one else seemed to feel the shock as I did; but whether they were stunned or took the statement as a matter of course, I could not tell. Was I a new Rip Van Winkle? I rushed forth into the market place and grabbed the latest paper. Ah, thank heaven! Senator Johnson was still fulminating, Borah was still defying the powers of darkness, Heflin was still hefling, preachers were announcing sermons for the next day, lawyers were still hammering juries; and as I listened I seemed to hear a dull humming as of commencement and Chautauqua inspirers tuning up. I read too of after-dinner speeches, dedicatory addresses, what so and so had said at a business conference (which did not seem to be a snug little round table affair, but filled a large auditorium), and at other meetings of doctors, advertisers, scientists, or what you will.

Then I found on the radio page indication of an appalling number of speeches hurled through the ether upon a helpless and hapless country. (I have heard it hinted, by the way, that the radio will destroy public speaking; but when one rises in the cold dawn to hear King George speak to "every kindred, every tribe on this terrestial ball," so far as they wish to tune in, it is hard to think of anything more public. I do not doubt that there is much to be learned about radio speaking, but I am inclined to agree with Sandford and Yeager when they say in their *Business and Professional Speaking*, at page 233, "Radio speaking involves no new principles of importance.")

So I took courage again. The report of the death of public speaking had been exaggerated. But still, I don't know. So often the passing generation is incapable of seeing the changes that are going on. We see the old form and assume the content remains the same. To a Rip Van Winkle "God Save the King" and "America" sound alike. What I hear about me has, to use a phrase of Strickland Gillilan's, "all the auricular effects of oratory;" but I

trust you will explain to me the difference—if there is a difference.

If memory serves, the gentleman who put public speaking out so summarily went on to talk of conference speaking as the only kind now extant, at least among sensible folk. But some of those who stress conference speaking must still think the old term has some vitality left in it, for here is a late book entitled, *The New Public Speaking*. It is revealed right on the first page that the new public speaker is the conference speaker. The public speaker is permitted to walk on in the first scene for one last time, but is required to appear in modern dress, and after taking a bow, is immediately to be translated on pain of complete extinction. The *new* public speaker—the conference speaker? Yet I understand that Moses and David and Pericles and Socrates and Brutus and Augustus Caesar frequently went into conference; and that it is not exactly new for speakers to stand on floors rather than platforms, and to give and take. Yet these are given as the earmarks of the new public speaking,—that you stand on the floor and talk and talk back instead of talking until you have said your say.

I do not wish to be understood as criticising any book as regards the instruction it offers; I am trying to find out what is new in what seems an old thing. I understand that a new spirit and a new emphasis may make an old thing practically new; but when I look through this *New Public Speaking* I find that the new speaker, or the conference speaker, must be orderly, relevant, purposive, informed, logical, tactful, sincere, and the only suggestion that seems at all new is that no conference speaker should talk more than three minutes at one time,—which seems at least debatable.

I cannot understand this newness. If the meaning of those who advocate new or conference speaking is that this is the only kind of worth, no sufficient reason is anywhere given. I was much impressed a few years ago by Professor Sheffield's emphasis on the idea that you are more likely to bring those of conflicting views into agreement if you can get them all around a table on which all lay their cards, if you can get them to present their views frankly and to listen open-mindedly to the views of others, than if each tries to "put something over" on the others. But that is far from saying that all speaking should be about tables, or that the principles stressed are applicable only in conference roms. At any rate, I cannot see that the idea is new, though so well stated and illustrated

as to give it a new importance. Nor am I clear that it is precisely the same thing the new advocates of conference speaking are driving at.

Further, if any one insists that this conference speaking is the only kind now practiced, such a one is manifestly absurd; and if any one wishes to say that conference speaking is the only kind now indulged in by sensible folk, he seems to be riding roughshod over the facts. Here comes along a likely looking book, *Contemporary Speeches*, by two up-and-coming youngsters out Michigan way. I have not examined it all with care, and of course the editors may have failed to pick representative speeches. They do not look like small conference speeches. I note one by a prince of the business world, sort of high priest of the electrical age, Owen D. Young. Neat speech with good sense and even a bit of eloquence; but I do not see why it might not have been delivered fifty years ago, if you could imagine Harvard dedicating buildings for a business college fifty years ago. Allowing for necesary differences in contents and allusions, I should imagine that any of these speeches might have been made fifty years ago, and that speeches of much the same sort might have been compiled fifty years ago. Unfortunately we get most of our impressions of the older speakers from their speeches on great occasions, and too often from such extracts as get into the reading books, passages which, however fitting as they stood in their contexts, seem like purple patches standing alone. Some think Daniel Webster was always standing on Plymouth Rock and bidding the rising generations hail (a somewhat unnecessary exercise, I admit,) or apostrophizing Warren, or drawing terrible pictures of murder, but if they read more of his works, if they read the whole of that speech on the murder of Joseph White, they would see that much of his oratory is remarkable for its simple clarity. One may admit the probability (perhaps there is a thesis subject here) that a greater proportion of the speeches of fifty or a hundred years ago were too ornate for our taste, and still be puzzled when told that we now have something new.

Many tell me, "They don't do that way any more," referring to perfervid oratory. I think most of my students would acquit me of encouraging that sort; many think I go too far in the other direction, and I fear that may be true. After all it does youth good to take an occasional flight. But however that may be, has even

the superheated, over-ornamented oratory passed away? Only on Christmas night I heard over the radio a plea for the proposed international garden along our Canadian border that for emotional appeal could not be beaten by anything in the old readers. It could not have been more fervid if the speaker had been a repealer pleading for an international beer garden. "They don't do that any more?" Well, maybe only on Christmas, Memorial day, the Fourth of July, Forefathers' Day, at Political conventions and mass meetings, and wherever or whenever, six or seven days in the week, people get stirred up.

Anyhow, while we may not feel nowadays that we must orate, we seem to be speaking in public quite a bit; and by no means all of this speaking is so simple, unemotional, and business like as some assert. One being told that it is would be considerably puzzled if he should pick up Sandford and Yeager's *Business and Professional Speaking* and light upon their model inspirational speech, the speech of a retiring president of Rotary. It is, no doubt, the speech of a business man; and it is a "ringtailpeeler" of a speech. That boy certainly knows his adjectives, his "sob stuff" stories, and what Gillilan calls the abracadabras of oratory. How he can talk about Service! He can make a revivalist turn green with envy; but for unemotional hard sense commend me to an old-fashioned Fourth-of-July orator.

And what does all that prove? Not much; certainly not much new. It goes to prove, perhaps, what we all know, that your business man is quite as emotional and quite as subject to ringing and reeking appeals as anybody. And it goes to prove, not only that public speaking is not out, but that even fervid oratory is still fairly common.

I am not criticising the book just mentioned. Sanford and Yeager are probably representing speech-making as they find it. They do not assert that all things have been made new, that all speaking should be done in conference, or that there is no place for public speaking old or new, or that all speeches should be very plain or unemotional. Nevertheless they do puzzle me by their insistence on the idea that our students should be trained for the particular kinds of speaking they are likely to do in after life, and that since the majority are going into business and the professions, we should train them for business and professional speaking; and,

it would follow, since most are going into business, we should train mostly for business speaking. As a matter of fact, of course, they give most of their space to business types.

I am puzzled; but when Mr. Yeager, in the QUARTERLY JOURNAL for November, 1929, begins to rebuke me for not teaching the Dartmouth lads who, I admit, are mostly hastening into business —when he rebukes me for not teaching them business speaking, I am alarmed. What, I? I who am so innocent of business that any business man who meets me yearns to put the arm of sympathy about me and lift my purse for safe keeping—you don't mean me? Yes, I do, says Mr. Yeager, very politely but very firmly, I mean you. You, or some one up at Dartmouth, is shamefully neglecting those future bond salesmen and magnates and yesmen. They must be taught to talk business.

But doesn't one have to know something about business? I see by your book that "the writer" has sold things, that he talks intimately with magnates, and has bearded lions in their dens, deeds I view with awe,—unless the magnate is a very nice one indeed, indulgent to his funny old teacher.

But, perhaps, some one is preparing to say for my encouragement that much of this business speaking is just the familiar principles and practices of what I call public speaking. Yes, I noticed that; and that much I can teach in my regular courses. But the rest of it, the part that distinguishes, the part that alone could meet any demand for a special course, seems to me to be largely business; and big business too. The fact that one has worked in his father's store, or sold books in vacations, or run an eating club in college, does not seem to furnish much insight into this sort of business. The kind of business in which the speaking described as a necessity of a proper education could play a part is that with elaborate organization, advertising staffs, facts—gathering forces, reports of future demands, sales forces, and sales campaigns.

It is suggested that for conference speaking, situations can be rigged up out of those familiar to students and teachers; but it is evidently the intention that imaginary business situations shall be used for the most part, and it is hard to see much of special value being gained otherwise. But here is where my chief puzzlement arises: How can students get up a realistic business situation when they know even less of business than I do? And how can I help

them with such negligible knowledge as I have? And how can we together judge of the worth of a talk as fitting into a situation we do not understand?

We are often enough at a loss in the common speaking class. For several years I had sections of students in architecture and of students in engineering. The best I could do was to encourage them to speak on subjects outside their specialties, and to insist that if they would speak on technical subjects they must make their talks intelligible to me. And since their faculties told me that what the boys needed was ability to make their plans clear and interesting to laymen, I was justified in my attitude. But when they insisted in talking of buildings and bridges and engines as specialists to specialists, I was in the position of a hen on the bank when her ducklings insist on going swimming. I think those boys got something from their courses in public speaking; but if my task had been to teach them to talk of their specialties to specialists, I should have been a bad joke.

Let us look at the speech-making hour of the ordinary public speaking class. Nearly always there is an element of artificiality that hurts. We cover this up as well as we can, and after a while the students get used to the situation and we do fairly well. We get pretty close to a normal situation on the day when Bill Smith, tackle on the football team, makes a speech urging the subjugation of the professional coach, and several members of the class, real audience this time, rear up. It is rather a glorious time. Bill probably learns more than from three ordinary speeches. He learns to speak.

But such hours are not common. Nor is it best to stick to campus topics, though they do have certain obvious advantages: the speaker knows his subject well, his hearers know it almost as well, they are all interested, and the speech deals with information, opinions, and motives that are the possession of and operative in all parties concerned. Finally, the critic knows every angle of the situation.

Much the same is true, in some degree, of many other topics. When the theme is war debts we do not know the subject so well; but both students and teacher can ask questions intelligent enough at least to make the speaker wary of coming up again with a scanty *Literary Digest* knowledge of the subject; or to force him out to a

clearness, fitted to our limitations, while one or two members of the class will have been studying the subject and will expose the speaker's fallacies and misinformation. At least there is a fair hope that this will happen; we all know that many speeches in any class are of slight worth.

So far the situation remains what it is in fact, a man talking to the actual group before him. On the whole I think speeches to the actual situation are best for a steady diet. I am shy of too many of the make-believe kind as not tending to genuineness in speech; but still they do add variety and in moderation are useful. Suppose we ask Student Brown to welcome the Prince of Wales to the College. Takes quite a bit of imagination, but Brown can imagine himself doing just that provided the Prince would come along. Brown knows a bit about the Prince, and he knows very well his audience. But if, just to carry out the program, I ask Warner to reply for the Prince, I am putting a pretty heavy strain on imagination; and about all I or any other auditor can say in commenting on the effort is that we guess maybe that would be about the right thing for the Prince to say.

Now if I ask Student Winter to make a speech as the Prince of Wales laying a corner stone in London, I think we have gone so far into the imaginary that our situation has become farcical. Student Winter was born in South Boston and his conception of princes of the blood is very sketchy, and of English princes unprintable; and what he and we know about English crowds and royalty laying corner stones—well, we have been to the movies. Of course, to ask Winter to do that stunt is to violate our best teaching, for he is not at home in any corner of our famous triangle—speaker-subject-audience—which forms what we call the situation.

Yet I do not think I have imagined a situation essentially as difficult as that which will arise if I ask Student Howard—who dreams of millions but who actually has not business sense enough to fill out his check stubs—to report on the market prospects for pork products in Jerusalem, addressing himself in imagination to executives of whom he knows little, and actually to students who for the most part have as little business sense as has the speaker; and then myself, knowing nothing of big business, of selling campaigns, and sales forces, try to point out the merits and demerits of the effort.

Now please note that I am not trying to arouse the old content-technique controversy. I still have a notion that mastery of subject-matter is all to the good; but suppose we grant that we can load up our embryo business man with a fair amount of information. Can we make him think like a business man, can we make him understand business executives, boards of directors, sales forces? Can we give him a grasp of the interests, the state of information, the habits of thinking, the motives,—all that goes to make business speaking different from other speaking? Can we give him what we have not ourselves, that grasp of situation which I think we all agree both students and teacher need to make consideration of either content or technique of value?

Well, maybe some can give them the needed grasp of business, but I submit that when one does this one ceases to be a teacher of speaking and becomes a teacher of business, and presumably an unqualified teacher. It seems to me that most of what we find in any book on business speaking, apart from what is common to speaking anywhere, is composed of instruction in business. Choosing at random I come upon some suggestions about going into a business office for a conference—just how modest and how brash one should be, where to stand, how to size up the contents of the room, and so on. The suggestions are probably good, and certainly I cannot criticise them; but I confess I was more impressed by a short talk by a professor in a business school, speaking to a group of students about to go forth to sell advertising space in the college publications. This professor had had the sense to make his million before he began professoring. And I am sure he told the boys more in five minutes about how to approach a business man in his office than any common teacher of speaking could teach him in five hours, and with the surety of first-hand knowledge. I am speaking, please remember, of the great majority of us. In some places, of course, a professor of speaking may be also a professor of marketing. At any rate, it seems clear that such instruction as is referred to in this paragraph is taking us far into business, and I should prefer to get it from an experienced business man.

But after all, this sort of thing is comparatively easy; just the commonplaces and tricks of the trades. It seems to me, to repeat, that to make instruction in business speaking valuable there must go with it a great deal of instruction in business to enable all par-

ties to a classroom speech to understand the situations dealt with, to know business in an inside way. If we were prepared to give this instruction, have we a license to teach business in our classes? And if we are not prepared how are we to become so? I have spoken very modestly of my own qualifications, but I dare say I know as much about business as most of us. Certainly the older generation is hopeless; and how shall the younger teachers, with ever increasing requirements for scholarship right in our own field, acquire business experience to any considerable extent? Nothing less than several years in a large business organization would mean much. If I were actually convinced that we really should give a course in business speaking, I should go down to Portsmouth and try to get one man whom I know to be admirably prepared,—a successful teacher of speaking, a graduate of a great business school, and now for several years in large business organizations. I should try to get Glenn Merry to come part-time and direct the course. It would, of course, be difficult to get really qualified men (except certain inveterate teachers) to give us much time.

Please understand that I am not questioning the qualifications of any one who is giving courses in business speaking or writing books on the subject. Rather, I suspect that they know so much about business, through some unusual experience, that they cannot appreciate how lacking the rest of us are. It is only when it is urged upon the rest of us as a duty that I take issue—I beg your pardon—that I ask a question in conferential spirit.

No doubt several are getting ready to tell me that I am just borrowing trouble and imagining difficulties; that it is all very easy. Well, maybe I'll admit—yes, I'll go so far as to admit that one might work up some material and throw a pretty fair bluff at teaching business speaking, without really knowing anything important about business. I am a bit fearful about our throwing any more bluffs than we have, or to any greater extent monkeying with things we know little about. Bluffing does not go to win us that respect we crave. I should dread having a former student come back after three years in business and talk with my current students in business speaking, lest he should say, "So you are falling for that bunk too." I recall talking with a distinguished New York judge about one of his law teachers. He said, "I used to think Professor

X a wonder when I was in law school; but I found later that too often his law was not law."

If I felt it true that we are neglecting the best interests of those students who are going into business, hurting to some extent their earning power (for I am taking no high-brow view, though I do not take earning power as the chief object of education), I should admit something should be done about it as soon as we could get ready, even though that might mean some sacrifice in scholarship on the part of our instructors. But I wish to suggest now that even if we could do a good job at teaching business speaking, it is quite unnecessary; and especially that there is no reason why small departments that cannot diversify so greatly as some of the universities, should feel that they are failing in their duty to their prospective business men and women. My students have never come back to tell me they think I should have trained them in special types of business and professional speaking, and some of them are honest enough and good friends enough to tell me what they think.

If we really teach our students to speak well they will readily adapt themselves to whatever situation they come into. In the first place, whatever, roughly speaking, they learn of speech in the narrower sense, voice, phonetics, expression, applies wherever they go. Further, whatever they develop in the way of clear thinking, of ability to gather and organize material, whatever of audience sense, whatever they learn of the necessity of adaptation to the interests, the information, the beliefs, and reactions of their hearers, whatever notion they acquire of the desirability of talking to a purpose and not just to hear themselves talk,—certainly this all comes in good wherever they speak. And all this they can gain in discussing topics which they know something about and which their teachers know something about, in situations which are real to them; and a great deal better than by trying to deal with situations too remote for effective imaginative grasp. Another advantage is that they will not go from us thinking they know how to talk business when they do not. But if they have a sound general training in speaking, I submit that they will learn more about business speaking in a month than we could teach them in a year, and they will learn it right. After all I do not suppose that they will be talking in business organizations very importantly right away.

This discussion reminds one of the continual debate about technical education. All this time that we in the arts and science colleges have been surrendering to the vocational idea, the faculties of the technical schools have been debating hotly about how much technology and how much of the more general courses they should give their students. Many in those faculties lament the fact that that there has been such a development of technical knowledge which it seems students must have some inkling of, that other and more fundamental work gets crowded out. Years ago President Hadley of Yale declared that you could not make a good engineer by having a student pound on a little piece of brass. This was a way of saying that while shopwork may seem to fit a man for immediate success, he will be superseded by the man who gives more time to underlying science. I recall one young graduate of an engineering school who went so far as to bemoan the time he had spent on engineering studies. "If I had it to do over again," he said, "I should spend most of my time on physics. I could pick up the engineering fast enough, and I should go farther." And I heard a teacher of business subjects speak in high praise of a certain small school of business because it does not try to teach business, but subjects fundamental to business.

The analogies seem to me not far fetched. Certainly we do give a good deal of practice; and if we labor to make this real practice, dealing with matters our students can understand fairly well, and to give them sound ideas about speaking, we can safely leave particular applications to their own environments. If some teachers find business speaking a good medium in which to work, very well for them, though I should still wonder if materials and situations are not too remote. As for the rest of us,—well, I suppose we might have some fun (and that is proper enough), and I suppose some of the boys would think they were getting great stuff, a look right into the inner circle; but I am afraid some of the keen ones would see through us.

But maybe some one is thinking, You keep talking as if all were speech-making; you overlook the conference, and you neglect the conversation. Yes, I am afraid I do. One is tempted to adapt Mark Twain's remark about the weather and say everybody complains about conversation, but few do anything about it. Maybe for the same reason that we do nothing about the weather. It cer-

tainly is appalling to think of those 30,000 words said to be used daily by each and every one of us. *Horrible dictu!* Surely something should be done about them, about the quantity if not about the quality. The situation is serious enough to justify drastic measures, more drastic even than courses in conversation. I suggest rationing. Maybe we could cut down the daily individual allowance to, say, 30,000, then to 15,000, then to 10,000, and finally to 5,000. I feel confident that I could ultimately save enough out of even 5,000 to have a debauch at convention time.

I quite admit the importance of conversation. I believe a Cornell catalog of twenty-five years ago—back in the days when we were allowed to write little advertising puffs for our departments—would reveal that I was claiming that our training would prove helpful in all the intercourse of life, a regular panacea. The school teachers were talking of conversation quite a while ago; but this organization did not really discover conversation till about 1916. They say up at Dartmouth that a certain student discovered snow in 1911. The snow had always been there, but he discovered it, nevertheless, as something of value.

So, some one of us, or all of us together, discovered conversation. I well recall how a member, with a zeal of a new convert, sprung upon me the startling idea that the public speaking we talked about was just barely the flea on the tail of the real thing, conversation. There were just oceans and oceans of conversation, mostly bad, and we were born to set it right. I was quite alarmed, but I sat tight; and was somewhat relieved to find when my zealot for conversation published a book that it was mostly about what I called public speaking after all.

I am genuinely impressed with the quantity of conversation, and the fact that much of it is bad. But there is such a lot of many things. It does not follow that we should rush forth in head-on attack to remove or improve. I admit too that conversation is very important in human relations; all kinds, business conversation, conversation on the street, over the coffee and sandwich of the reception, at the whist table, and in the sedan of courtship. They say that in golf it is as necessary for the young business man to know how to address his older and richer companion to whom he hopes to sell bonds as to know how to address the ball.

Let me admit, too, my faith that there are somewhere teachers

who know how to teach conversation, in a direct way. I never saw such a teacher in action; perhaps I can never hope to see one. But some people can get away with anything. They can dramatize any situation. But I never heard or read anything about methods of teaching conversation that did not seem likely to produce either stiff, unnatural talk, about as near real life as books of model correspondence, or likely to produce more conversation of the grade already indulged in to the extent of 30,000 words a day. Yet I have faith that the thing can be done.

But I am not sure the frontal attack is best, or that special work is needed. My argument is much the same as before. Much of the training of a speaker is the same whether you are training for public speech or for private speech, for talks on platforms or on floors, about books, weather, business, or politics. I think that if we and our colleagues (we should not forget that there are other departments in a faculty) teach them to think straight, to express themselves well, to talk with due regard for the other fellow, we shall do all, or nearly all, that can be done in courses in conversation. There are, of course, conventions of speech, there are minor points to be learned; but can we go into all that? As I have before suggested, are not these to be learned, and learned best, from experience in the proper environments? As regards business, in business? As regards society, in society? And I see no greater warrant for trying to teach a young fellow how to approach a "prospect" than for trying to teach him how to wheedle invitations out of wealthy hostesses.

I know, by the way, one very able and intelligent head of a department of speaking who says that her main task, as she sees it, is to teach hostesship. I am not prepared to say that in her particular place she is not right; but I am sure most of us would shy off from that job. I think we may well be as shy of many of the applied forms of speech. Let's teach our students to speak. Those who have special training and opportunity may, of course, go as far as they like; but I question that we have any duty to follow suit.

I sometimes wonder if some of the zeal for business and conference speaking and for conversation is not due to a reaction against early training in "college oratory." Most of us oldsters had that sort of training, but some of us got over it long ago. I am

thinking of a course of reasonable training, with a plenty of discussion as well as set speeches of many forms. The only description of a course in conversation that I ever got (in response to questioning carried on for years among students and teachers) that seemed to me to indicate worth while training, revealed a course so like a considerable part of my own course in public speaking that the name did not seem to matter. Possibly the reason some of us cannot see the need of a "new public speaking" is that we have been working at it all the time and have not known it.

Now, please, if I have seemed at any point to get away from the humility with which I began and to lose something of the conferring spirit, you will understand that there were defects in my early training, and that time presses so that one cannot stick to the questioning method; and also that when one gets to defending his own procedure he comes to believe for the moment in his own rationalizations. But I wish to return to my spirit of light seeking. I have been speaking subject to correction—which something tells me I shall get.

LINCOLN—THE SPEAKER

(PART II)

MILDRED FREBURG BERRY
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MANY a citizen of Illinois in the sixties could proudly exclaim, "Yes, sir, I heard Mr. Lincoln that day at Freeport, or Ottawa, or Jonesboro, or Galesburg." In fact, Lincoln had "stumped" the state of Illinois so thoroughly in the interests of one cause or another that practicall every man had been afforded an opportunity to see him in action.

What is the picture that they paint of Lincoln on the platform? What do they record about his platform manner, his voice, his posture, his gestures?

The earliest account is given by R. B. Rutledge who told Lamon of his memory of Lincoln as he appeared in his first recorded speech, March 9, 1832, (Address to the people of Sangamon

County):[60] "As he warmed with his subject, his hands would forsake his pockets and would enforce his ideas by awkward gestures, but would very soon seek their easy resting-places."[61]

The next description of Lincoln's speaking occurs much later, at a time when Lincoln was considered an experienced orator. Mr. C. H. Brainerd and Ben Purley Poore picture Mr. Lincoln on the floor of the House, addressing that body on "General Taylor and the Veto," July 27, 1848. Mr. Brainerd describes Lincoln in these words: "After speaking a few minutes, he abandoned his notes and trusted to his memory or inspiration of the moment. Becoming excited he commenced walking down the aisle, his right arm extended and his long bony forefinger pointing toward the Democratic side of the hall. His left arm was behind him and supported the skirts of his black dress coat. He seemed almost unconscious of his movement until he crossed the area, and stood face to face with the members of the opposite side, when he would turn and quickly walking back to his seat, glance at his manuscript, and then resume his walk."[62] Mr. Ben Perley Poore concurs in Mr. Brainerd's description: "At first he followed his notes, but as he warmed up, he left his notes and his desk, to stride down the alley towards the speaker's chair, holding his left hand behind him so that he could now and then shake the tails of his own dress-coat, while he earnestly gesticulated with his long right arm, shaking the bony index finger at the Democrats on the other side of the Chamber. Occasionally, as he would complete a sentence amid shouts of laughter, he would return up the alley to his desk, consult his notes, take a sip of water, and start off again."[63]

Lincoln, whether before a jury or in Congress, apparently showed the same force and animation. Browne describes him at a law trial: "He was all life, all motion; every muscle and fibre of his body seemed brought into requisition. His voice was clear, distinct, and well modulated. Every word was clean-cut and exactly suited to its place. At times he would stoop over until his

[60] Nicolay, John G. and Hay, John: *Addresses and Letters;* ibid; Vol. 1: 1-4.

[61] Lamon, Ward: ibid; pp. 121-22.

[62] Barrett, Joseph H: *Abraham Lincoln and His Presidency;* Vol. I: 98, The Robert Clarke Co., Cincinnati, 1904. 2 vol.

[63] Curtis, William E.: ibid; p. 98.

hands almost swept the floor. Then he would straighten himself up, fold his arms across his breast, and take a few steps forward or back. The movement completed, he would fling his arms above his head or thrust them beneath his coat tails, elevating or depressing his voice to suit the attitude assumed and the sentiment expressed. Arms and legs were continually in motion. It seemed impossible for him to stand still. In the midst of the most impassioned or pathetic portions of his speech, he would extend his long arms toward the judge or jury, and shake his bony fingers with an effect that is indescribable. He held his audience to the last."[64]

Several people have described Lincoln as he appeared on the platform in the summer campaign of 1854. One of the most momentous occasions was at Springfield. Herndon, writing the editorial in *The Springfield Journal*, says of Lincoln's speech on the previous day: "His feeling once or twice swelled within, and came near stifling utterance. He quivered with emotion. The whole house was as still as death."[65]

A reporter's description of Lincoln at Springfield on that day throws a little side-light on his rate of speaking: "His voice was clear, almost shrill. Every syllable was distinct. But his delivery was puzzling to stenographers. He would speak several words with great rapidity, come to the word or phrase he wished to emphasize, and let his voice linger and bear hard on that, and then he would rush to the end of his sentence like lightning...It was easy to understand Lincoln. He spoke with great clearness. But his delivery was very irregular."[66]

The summer campaign for Fremont in 1856 brought Lincoln again before the public. His "lost speech" at Bloomington on May 29, was, according to Herndon, the "grand effort of his life." Herndon continues describing Lincoln on the platform: "Now he was newly baptized and freely born; he had the fervor of a new convert; the smothered flame broke out; enthusiasm unusual to him blazed up; his eyes were aglow with inspiration...His speech was full of fire and energy and force; it was logic; it was pathos; it was enthusiasm; it was justice, equity, truth and right, set

[64] Browne, Francis F.: *The Everyday Life of Abraham Lincoln;* p. 217. N. D. Thompson Publishing Co., New York, 1886.

[65] *Springfield Journal*, October 4, 1854.

[66] Barton, William E.: ibid; Vol. II: 386.

ablaze by the divine fires of a soul mattened by wrong,—heavy, knotty, gnarly, backed with wrath. I attempted for about fifteen minutes as was usual with me to take notes, but at the end of that time I threw pen and paper away and lived only in the inspiration of the hour. If Mr. Lincoln was six feet, four inches usually, at Bloomington that day he was seven feet, and inspired at that."[67]

Joseph Medill, then a reporter for the *Chicago Tribune*, also was one of the audience who became so spell-bound that he forgot to take notes on the speech. He records, however, his memory of Lincoln on that occasion: "At first his voice was shrill and hesitating. There was a curious introspective look in his eyes, which lasted for a few moments. Then his voice began to move steadily and smoothly forward...He warmed up as he went on and spoke more rapidly; he looked a foot taller as he straightened himself to his full height, and his eyes flashed fire, his countenance became wrapped in intense emotion; he rushed along like a thunderstorm."[68]

Tarbell and Curtis give, in substance, like descriptions of Lincoln on that day. Miss Tarbell says: "At first he spoke slowly and haltingly...Starting from the back of the broad platform on which he stood, his hands on his hips he slowly advanced toward the front, his eyes blazing, his face white with passion, his voice resonant with the force of his conviction...He seemed like a giant inspired."[69] Curtis relates also that "At first he spoke slowly, cautiously, and in a monotone, but gradually his words grew in force and intensity until he swept the discordant souls of the assembly together."[70]

One of the most difficult experiences in that campaign for Lincoln came at Petersburg. He had not expected any unpleasantness, but when he arrived, he found himself before a bitterly hostile crowd. Lincoln stood silent, facing that crowd for half an hour. Finally they quieted. "Lincoln then began speaking in a very low voice. Even those nearest him could scarcely hear what he said...Curiosity began to get the better of them...They came

[67] Herndon, William and Weik, Jesse: ibid; Vol. I: 53-54.
[68] Barton, William E.: ibid; Vol. I: 357-58.
[69] Tarbell, Ida M.: ibid; Vol. I: 294.
[70] Curtis, William E.: ibid; pp. 105-6.

nearer...He held that subdued crowd for nearly two hours."[71]

It was not until the debates with Douglas, however, that the common folk of Illinois gathered in vast assemblages to hear the great champion of human rights.

The most complete record that can be found of any of the debates concerns the discussion at Freeport on August 27, 1858. No greater event had ever come into the lives of these people of Northern Illinois. On Thursday afternoon, August 26, the crowds began to pour into the little city. *The Rockford Democrat* (August 31, 1858) states that "Last Friday, the day appointed for the joint discussion of Lincoln and Douglas at Freeport, the largest passenger train that ever passed over the Galena road, probably, ran from Marengo to Freeport to accomodate all who desired to attend the discussion. The train consisted of eighteen cars, eight of which were filled by the Rockford delegation. We found assembled at Freeport the largest gathering of people of any political assemblage ever witnessed. The giants who were to discuss the political issues of the day had called out the people in mass from northern Illinois and we noticed delegations even from central Wisconsin."[72] *The Freeport Bulletin* estimated that the "crowd on Friday last numbered, we think, ten thousand people, although some put the number as high as 15,000." "The weather," the *Bulletin* continues, "was cloudy and cold, and in consequence of the high wind which prevailed a part of the time, many were prevented from hearing the speakers."[73]

Lincoln, according to the arrangement, was to make the opening speech. A few introductory remarks by Mr. T. J. Turner, the "moderator" for the Republicans, were drowned by the noise of the crowd. Then Lincoln arose. In a suit, dusty and wrinkled and ill-fitting, he presented a strange contrast to the "Little Giant" who sat behind him, dressed as a typical southern gentleman.

A number of people that day noted the difference in platform manner of the two men, and throughout the schedule this difference is brought out again and again. *The Rockford Democrat* describes the reaction of the audience in this way: "Mr. Lincoln concluded at the end of the hour, having spoken to this mixed audience of

[71] Rankin, Henry B.: ibid, p. 121.
[72] *The Rockford Democrat;* August 31, 1858.
[73] *The Freeport Bulletin;* September 2, 1858.

Republicans, Douglasites, and Buchananites in the most courteous manner throughout, using not a single epithet, and addressing himself to the entire audience in the words, 'My friends.' Mr. Douglas rose to reply—and his manner of treating the audience was in marked contrast to Mr. Lincoln's. He assailed the large Republican majority of the audience with the offensive epithet 'Black Republicans', and when from its frequent repetition, the insulting epithet became unendurable, and some one shouted out 'White Republicans,' Douglas turned like a bulldog, and talked about being interrupted by vulgarity and blackguardism.''[74]

The same contrast was evident at the Ottwa debate. Of Lincoln on that occasion, the *Rockford Republican* says: "He performed the task in an earnest, calm manner, employing gentlemanly language and directed his remarks to the understanding and consciences of his hearers in a manner that carried conviction to the head and heart." The style of Douglas, this same editorial describes, as a "boisterous, coarse, Short Boy style of delivery."[75]

An anonymous writer reports his observation of Lincoln matching wits with Douglas at Jonesboro: "As a speaker, he is ready, precise, and fluent. His manner before a popular assembly is as he pleases to make it, being either superlatively ludicrous, or very impressive. He employs but little gesticulation, but when he desires to make a point produces a shrug of his shoulders, an elevation of his eyebrows, a depression of his mouth, and a general malformation of countenance, so comically awkward that it never fails to bring down the house. His enunciation is slow and emphatic, and his voice, though sharp and powerful, at times has a frequent tendency to dwindle into a shrill and unpleasant sound; but as before stated, the peculiar characteristic of his delivery is the remarkable mobility of his features, the frequent contortions of which excite a merriment his words could not produce."[76]

That Lincoln adjusted his platform style to the audience and the spirit of the occasion is evident from the very different description which this same witness gives of Lincoln speaking at Galesburg a few weeks later: "Mr. Lincoln has a rich, silvery voice;

[74] *The Rockford Democrat;* August 31, 1858.

[75] *Rockford Republican;* August 26, 1858.

[76] ---------- ----------: *Life and Martyrdom of Abraham Lincoln;* pp. 45-6; T. B. Peterson and Bros., Philadelphia, 1864.

enunciates with great distinctness, and has a fine command of language...There was a grandeur in his thoughts, a comprehensiveness in his arguments, and a binding force in his conclusions, which were perfectly irresistible. The vast throng were silent as death; every eye was fixed upon the speaker, and all gave him serious attention. He was the tall man eloquent; his countenance glowed with animation, and his eve glistened with intelligence that made it lustrous. He was no longer awkward and ungainly; but graceful, bold, and commanding."[77]

Conflicting in some respects with the preceding writer, is Mr. Schurz's description of Lincoln, the debater: "His voice was not melodious; rather shrill and piercing, especially when it rose to its high treble in moments of great animation. His figure was unhandsome, and the action of his unwieldy limbs awkward. He commanded none of the outward graces of oratory as they are commonly understood."[78]

1860, and we find Lincoln journeying to New York to address an entirely different group of auditors. It was a far cry from the homely, every day folk of rural Illinois to the cultured New Yorkers. Judge Choate, who was with Lincoln just before he spoke, noted his apprehension: "Lincoln before he spoke looked sad and anxious. He seemed ill at ease before the meeting, with that sort of apprehension which a young man might feel before presenting himself to a new and strange audience." But Choate adds, that as Lincoln spoke, "His eye kindled, his voice rang...He was as one transformed."[79] *The New York Tribune* on the morning following, February 28, 1860, presented a report of the speech but in doing so, said, "the tones, the gestures, the kindling eye, and the mirth-provoking look defy the reporter's skill...No man ever before made such an impression on his first appeal to a New York audience."[80] Perhaps the most complete picture of Lincoln standing in the Cooper Institute is furnished us by Noah Brooks: "When Lincoln rose to speak, I was greatly disappointed. He was

[77] ---------- ----------: *Life and Martyrdom of Abraham Lincoln;* pp. 46-47.

[78] Schurz, Carl: *Abraham Lincoln;* p. 23. Houghton Mifflin Co., 1891.

[79] Choate, Joseph H.: *Abraham Lincoln and Other Addresses in New England;* pp. 23-25. The Century Co., New York, 1910.

[80] Lamon, Ward: ibid; p. 440.

tall, oh, so tall, and so angular and awkward that I had for an instant a feeling of pity for so ungainly a man. His clothes were ill fitting and badly wrinkled. His bushy head, with the stiff black hair thrown back, was balanced on a long head-stock, and when he raised his hands in an opening gesture, I noticed that they were very large. He began in a voice that was high pitched, and rather disagreeable with a nasal twang. He said, "'Mr. Cheerman,' instead of 'Mr. Chairman,' and I said to myself, 'you won't do, old fellow,' but pretty soon he began to get into his subject; he straightened up, made regular and graceful gestures; his face lighted as with an inward fire; the whole man was transfigured. I forgot his clothes, his personal appearance, and his individual peculiarities. Presently forgetting myself, I was on my feet with the rest, yelling like a wild Indian, cheering this wonderful man. In the closing part of his argument, you could hear the gentle sizzling of the gas burners. When he reached a climax, the thunder of applause was terific. It was a great speech!"[81]

Only a year later Lincoln stood on the platform before the east portico of the Capitol about to deliver his First Inaugural Address. The circumstances were decidedly different from those under which he spoke at Cooper Union. No welcoming cheer greeted him as he rose and stepped forward. It was a doubtful, partially antagonistic crowd. Mr. Chittenden, Register of the Treasury, who sat on the platform that day describes Lincoln speaking: "A flash of light swept over the field as the faces of the multitude were turned toward Mr. Lincoln, when the words 'Fellow-citizens of the United States' fell from his lips. Few of those faces were turned away until his last words had been spoken. Mr. Lincoln's ordinary voice was pitched in a high and not unmusical key. Without effort it was heard at an unusual distance. Persons at the most distant margins of the audience said that every word he spoke was distinctly audible to them. The silence was unbroken. No speaker ever secured a more individual attention...The great heart and kindly nature of the man were apparent in his opening sentence, in the tone of his voice, the expression of his face, in his whole manner and bearing."[82]

[81] Brooks, Noah: Ibid; pp. 199-200.

[82] Chittenden, L. E.: *Recollections of President Lincoln and His Administration;* p. 88. Harper Brothers, New York, 1904.

Lincoln, it had been conceded, could make a stirring political speech. The committee arranging the program for the dedication of Gettysburg doubted, however, that he could make a good impressive speech. Finally, they compromised and placed on the program: "Remarks, by A. Lincoln." It is interesting, therefore, to contrast the description which Carr and Goldsmith give of Lincoln uttering his "Remarks" with the account by Brooks of the Cooper Union speech. Goldsmith, who acted as an escort to Lincoln, says: "Lincoln's deep powerful voice could be heard by everyone. He made few gestures...There was no applause at the ceremony."[83] Carr who sat very near Lincoln describes him in greater detail: "I was very much struck, many times as I had heard him, by the appearance of Mr. Lincoln when he arose and stood before the audience. It seemed to me that I had never seen any other human being who was so stately, and, I may say, majestic and yet benignant. His features had a sad, mournful, almost haggard, and still hopeful expression...He began in those high, clarion tones, which the people of Illinois had so often heard, to which he held to the close. His was a voice that, when he made an effort, could reach a great multitude, and he always tried to make everyone hear. He held in his left hand two or three pages of manuscript, toward which he glanced but once. He spoke with deliberation, but cannot have continued more than three or four, some said two minutes."[84] Nicolay insists that Lincoln did not read his speech on that occasion: "It is the distinct recollection of the writer, who sat within a few feet of him, that he did not read from the written pages...That it was not a mere mechanical reading is, however, more definitely confirmed by the circumstance that Mr. Lincoln did not deliver the address in the exact form in which his first draft is written."[85]

There are very few accounts of Lincoln as he appeared in the Second Inaugural Address. Chapman is the only biographer who speaks of that occasion with any detail: "There was not the least display of special effort to be heard, though not a word of that address failed to reach every one of that listening

[83] Goldsmith,: *Chicago Journal*, November 24, 1863.

[84] Carr, Clark E.: ibid; pp. 57-58.

[85] Nicolay, John G.: *"Lincoln's Gettysburg Address"; Century*, 25: 602.

assembly...There was no effort at oratorical display, no endeavour to be impressive, not the slightest mannerism of any kind whatsoever."[86]

To summarize the platform style of Abraham Lincoln,—his voice, his gestures, his bodily action,—is impossible. It varied, as the descriptions reveal, with the type of speech, the occasion, and the circumstances under which it was delivered. I believe that the most common and universal picture of Lincoln addressing an audience is contained in Herndon's description. I quote it, therefore, in its entirety: "When he arose to address courts, juries, or crowds of people, his body inclined forward to a slight degree. At first he was very awkward, and it seemed a real labor to adjust himself to his surroundings...When he began speaking his voice was shrill, piping, unpleasant...After having arisen, he generally placed his hands behind him. For a few moments he played the combination of awkwardness, sensitiveness, and diffidence. As he proceeded he became somewhat animated, and to keep in harmony with his growing warmth his hands relaxed their grasp and fell to his side. Presently he clasped them in front of him, interlocking his fingers, one thumb meanwhile chasing the other. His speech now requiring more emphatic utterance, his fingers unlocked and his hands fell apart. His left arm was thrown behind, the back of his hand resting against his body, his right hand seeking his side. He did not gesticulate as much with his hands as his head. He used the latter frequently. It sometimes came with a quick jerk. His style was clear, terse, compact. As he moved along in his speech, he became freer and less uneasy in his movements. He had a perfect naturalness. Sometimes to express joy or pleasure, he would raise both hands at an angle of about fifty degrees, the palms upward as if desirous of embracing the spirit of that which he loved. If the sentiment was one of destation, both arms, thrown upward and fists clenched, swept through the air. He always stood squarely on his feet, toe even with toe. He neither touched or leaned on anything for support. He made but few changes in his positions and attitudes. He never ranted, never walked backward and forward on the platform. To ease his arms he frequently caught hold with his left hand of the lapel of his coat.

[86] Chapman, Ervin S.: *Latest Light on Abraham Lincoln;* p. 286; Fleming H. Revell Co., New York, 1917.

As he proceeded with his speech, his voice lost its former acute and shrilling pitch, and mellowed into a more harmonious and pleasant sound. His form expanded, and he rose up a splendid and imposing figure...His little gray eyes flashed in a face aglow with the fire of his profound thoughts; and his uneasy movements and diffident manner sunk themselves beneath the wave of righteous indignation that came sweeping over him. Such was Lincoln, the orator."[87]

From time to time I have tried to determine what was the greatest factor in Lincoln's success as a speaker. In response to my question on this point, Mr. Angle writes: "In my opinion Lincoln's transparent honesty and sincerity was the most impressive characteristic of his oratorical style. I believe he created the impression of sincerity by complete honesty in dealing with his opponent...Coupled with this sincerity was the use of short common words and a logical development of thought."[88]

The newspapers reporting Lincoln's speeches and the men who were closely associated with him occasionally have ventured their opinons as to the source of Lincoln's effectiveness. They may be divided roughly into two classes, according to their answers. One group would say that Lincoln was a great speaker because of the masterly arrangement and statement of his ideas; the second group would ascribe his great power to an innate honesty and sincerity which he always conveyed.

Mr. Rutledge after hearing Lincoln's first real public speech in 1832 remarked: "He pursued the question with reason and argument so pithy and forcible that all were amazed."[89] Agreeing with Mr. Rutledge that it was the forcible statement of Lincoln's ideas that made him so effective is Leonard Swett. Swett had heard Lincoln a great many times. He says: "The great secret of his power as an orator, in my judgment, lay in the clearness and perspicuity of his statements. When Mr. Lincoln had stated a case it was always more than half argued and the point more than half won."[90] Herndon states the same thought more elaborately: "His

[87] Herndon, William H. and Weik, Jesse: ibid. Vol. II: pp. 74-77.

[88] Angle, Paul: *Correspondence*, August 25, 1930.

[89] Lamon, Ward: ibid; pp. 121-22.

[90] Swett, Leonard, in Herndon, William and Weik, Jesse: ibid; Vol. II, p. 246.

eloquence lay in the strength of his logical faculty, his supreme power of reasoning, his great understanding, and his love of principle; in his clear and accurate vision; in his cool and masterly statement of principles around which the issues gather; and in the statement of those issues and the grouping of the facts that are to carry conviction to the minds of men and to every grade of intelligence."[91] At another point, Herndon adds: "However great the verbal foliage that concealed the nakedness of a good idea, Lincoln stripped it all down till he could see clear the way between cause and effect. If there was any secret in his power, this surely was it."[92]

The unanswerable style of his logic apparently was also the secret of his success at New York and other points in New England in 1860. Nicolay and Hay, concluding their comments on the Cooper Union Address stated: "Yet such was the apt choice of words, the easy precision of sentences, the simple strength of propositions, the fairness of every point he assumed and the force of every conclusion he drew, that his listeners followed him with the interest and delight a child feels in its easy mastery of a plain sum in arithmetic."[93]

The Manchester Mirror describes this power of Lincoln to convince by sheer force of argument in reporting his speech made in Hartford, Connecticut a few days after his success at Cooper Union. "His speech was one of great fairness delivered with great apparent candor and wonderful interest. For the first half hour his opponents would agree with every word he uttered; and from that point he would lead them off little by little until it seemed as if he had got them all into his fold. He is far from prepossessing in personal appearance, and his voice is disagreeable; and yet he wins our attention from the start. He indulges in no flowers of rhetoric, no eloquent passages. . .He displays more shrewdness, more knowledge of the masses of mankind than any public speaker we have heard since Long Jim Wilson left for California."[94]

If the organization and statement of the idea was the most

[91] Herndon, William H. and Weik, Jesse: ibid; Vol. II: 317.

[92] Herndon, William H. and Weik, Jesse: ibid; Vol. II: 166.

[93] Nicolay, John G. and Hay, John: *Abraham Lincoln, A History;* Vol. II: 220.

[94] Herndon, William H. and Weik, Jesse: ibid; Vol. II: 166.

compelling factor in Lincoln's success, his second most powerful asset was the universal impression of sincerity and honesty which he conveyed in speaking. Arnold puts the idea in this way: "A stranger who listened to him for five minutes would say: 'This is a kind, genial, sincere, genuine man; a man you can trust, plain, straightforward, honest, true'."[95] "In making a speech," says Mr. John Hill, "Mr. Lincoln was the plainest man I ever heard. He was not a speaker but a talker. He talked to jurors and to political gatherings, plain sensible, candid talk, almost as in conversation; no effort whatever in oratory. Honesty, candor, fairness, everything that was convincing, was in his manner and expressions."[96]

The Springfield Journal in commenting upon his speech of October 3, 1854 struck the same note of sincerity: "He felt upon his soul the truths burn which he uttered and all present felt that he was true to his own soul."[97] Carl Schurz states that Mr. Lincoln's charm "flowed from the rare depth and genuineness of his convictions and his sympathetic feelings."[98]

It was this Carlylean earnestness and sincerity that turned an anxious, doubtful crowd at Washington on March 4, 1861 into a confident, hopeful one. Mr. Chittenden says: "But the power of his earnest words began to show itself. When he pledged himself to see that 'laws of the Union shall be faithfully executed in all the states' a great wave of enthusiasm rolled over the crowd. The sombre cloud had been dispelled."[99]

Was Lincoln, then, an orator? you ask. I answer the question finally through the pen of Mr. Isaac Arnold: "Yes, at times as great as the greatest of orators. He was always simple, earnest, and entirely sincere. At times he rose to the very highest eloquence—on rare occasions when greatly moved. When carried away by some great theme, with some vast audience before him, he seemed at times like one inspired. He would begin in a diffident, awkward manner, but, as he became absorbed in his subject, then

[95] Arnold, Isaac: ibid; p. 140.

[96] Hill, John in Tarbell, Ida; ibid. Vol. I: 255.

[97] *Springfield Journal*, October 4, 1854. Quoted in Tarbell, Ida: ibid; Vol. 1: 281.

[98] Schurz, Carl: ibid; p. 23.

[99] Chittenden, L. E.: ibid; p. 88.

there would come that wonderful transformation of which so many have spoken. Self-consciousness, awkwardness and diffidence disappeared. His attitude became dignified, his figure seemed to expand, his features were illuminated, his eyes blazed with excitement, and his action became bold and commanding. Then his voice and everything about him became electric; his cadence changed with every feeling, and his whole audience became completely magnetized. Every sentence called forth a responsive emotion. To see Lincoln, on such great occasions, on an open prairie, the central figure of ten thousand people, every sound but that of his voice hushed to perfect silence, every eye bent upon him, every ear open, eager to catch each word, his voice clear and powerful, and of a key that could be distinctly heard by all the vast multitude; to hear him on such occasions, speaking on the great themes of liberty and slavery was to hear Demosthenes thundering against Philip; it was like hearing Patrick Henry plead for American liberty."[100]

THE IMPROVEMENT OF PITCH CONTROL IN SPEECH

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NOTWITHSTANDING the recently expressed doubt as to the value of the kymograph and the stroboscopic disc in any adequate study or teaching of interpretation, the writers venture to report on an experiment, performed last year in the phonetics laboratory of the University of Iowa, which may have some remote bearing on the question.

While the task to which we assigned ourselves is not immediately concerned with the oral interpretation of literature, the tentative conclusions which may be drawn as a result of the investigation may suggest a method of improving the individual student's use of that vocal mechanism in one particular: namely, the pitch factor. It seems quite reasonable to assume that, other

[100] Arnold, Isaac N.: ibid; pp. 90-91.

things being equal, that student will be most capable of giving an adequate interpretation who can best manipulate his expressive facilities, whether they be of body or of voice. Furthermore, it is altogether possible that facility in such manipulation may contribute more or less directly to understanding and appreciation itself.

While there have been many studies of pitch and its variations in both singing and speaking, both from the subjective and the objective points of view, no one seems to have investigated the possibilities of an objective study of improvement of pitch control in speech. The investigation here reported attempted to answer two questions:

1. Is it possible to improve "variation-performance" in inflections?
2. Will specific objective drill, using the stroboscope, result in such improvement?

The procedure followed was quite simple. It consisted of three steps: first, a battery of three tests was given, so designed as to measure the ability of the subjects to discriminate, as well as to control voluntarily, the direction of pitch changes in speech, as in inflections; second, and following these tests, the subjects were put through a six weeks' period of drill on specific inflections, using the stroboscopic disc[1] for objectification. Finally, after the period of drill was completed, the tests were repeated, and the final scores compared with those made when the tests were first administered. Significant increases in the scores from the one time to the other were taken as indicative of improvement.

Of the three tests, one was designed to measure the ability to discriminate inflections as heard—we call it an "Inflection Discrimination" test. It involves simply listening to a speaking phonograph record, and indicating whether the pitch of certain words and syllables, underlined in the text placed in the hands of the subjects, goes up or down. A similar test was first worked out by Mr. J. D. Hansen, in 1927[2]; but after all the work had been done, it was learned that the records used were "out of print," and another test had to be constructed, making use of a record not so likely to fall into total desuetude. After some consideration, E.

[1] Cf. this JOURNAL, June 1927, 136-243.

[2] M. A. Thesis, University of Iowa, 1927.

H. Sothern's interpretation of Marc Antony's "Funeral Oration" from *Julius Caesar* was chosen.[3] One Hundred words and syllables were analyzed for their inflections, using again, for objectivity, the stroboscopic disc. Fifty of these inflections were rising and fifty were falling.

The instructions to the subjects were as follows: "You have in your hands a mimeographed copy of the text of this Victor record. It is Marc Antony's "'Oration at Caesar's Funeral," delivered by E. H. Sothern. One hundred words and syllables having definite pitch changes have been underlined for the purpose of judgment. As the record is being played, pay special attention to these underlined words and syllables. If the speaker's voice seems to go up, put a small "U" above the word or syllable; if it seems to go down, put a small "D" above. If you cannot be sure, guess. Mark the inflection variation only of the underlined words and syllables; pay no attention to the pitch in relation to preceding or following words; judge only the direction of the pitch change within the word or syllable underlined."

The second of the three tests was an "Inflection Repetition" test. It consisted of a list of words, phrases and short sentences containing one hundred significant pitch variations or inflections. Most of the words were monosyllables, such as are found in everyday conversation, although some of the phrases and sentences were taken from standard literature. Fifty of these inflections were upward and fifty were downward.

These words, phrases, and sentences had been recorded on a dictating machine cylinder, using specific inflections according to the design of the test. In administering the test, two machines were used, a transcriber and a recorder. A copy of the list, without the inflections indicated, was given to the subject for guidance while taking the test. With this list, it was unnecessary for him to give any attention to catching the words themselves; he could concentrate on the pitch variation alone.

The instructions for taking this test were as follows: "A record has been made of a number of words, phrases and sentences, containing one hundred definite, significant pitch changes or in-

[3] Victor Record No. 6295 A and B: Antony's Oration from Shakespeare's *Julius Caesar*, Act iii, Scene 2. Delivered by E. H. Sothern. Victor Talking Machine Company, Camden, N. J.

flections. You are to listen to these from the transcribing machine, and repeat each one into the recording machine, using the same pitch variations that you hear. This is a copy of the words spoken, which you may use as a guide. Pay no attention to variations in loudness, or quality, or time; the important thing is the direction of the *pitch* changes involved."

After it was evident that the subject understood what he was to do, and a few practise trials were given, the cylinders were placed on their respective machines, the ear tubes of the transcriber adjusted to the subject's head, and the two machines were started. After finishing the test, the subject spoke his name into the recording machine to eliminate any possibility of confusion in identifying the speaker.

The third test was an "Inflection Control" test. A copy of the same words, phrases and sentences used in the "Repetition Test" was given to the subject, but this time with the significant inflections marked. The recording machine and a clean cylinder were used. The following instructions to the subject will explain the procedure: "This list of words, phrases and sentences is the same as was used in the Repetition Test, except that these words have the pitch variations marked. A mark angling upward (/) means that the voice is to go up, while a mark angling downward (\) means that the voice is to go down. You are to dictate these words into the machine, using the pitch variations as they are indicated. The only thing of importance is the direction of pitch change." A number of trials and illustrations made sure that the subjects understood the procedure.

The "Inflection Discrimination" test was scored by means of a "cut-out" key based on the stroboscopic analysis of he speaking record. The "Inflection Repetition" and the "Inflection Control" tests were checked, first, as they were recorded by the subjects, and second, by rechecking from the dictated records. Very seldom was more than this necessary, although occasionally a third and fourth rechecking was made, and the subject's inflection compared with the pattern record. The reliability of these two tests has been found to be very high, .90, P. E., $\pm$ 0.015.

The six weeks' period of drill was begun as soon as the three tests had been completed. After finishing the series of drills the

tests were repeated in order to determine the degree of improvement of pitch control.

Thirty-six subjects completed the entire series of tests and drills. Twenty-six of these were women. Two men and four women were graduate students, the others being undergraduates ranging from freshmen to seniors.

Perhaps the most significant and interesting phase of the entire study lies in the drills which were carried out through the six weeks' period. As was pointed out at the first, the whole investigation was to determine whether improvement was possible through objective drill, and if so, how much. Each subject reported to the experimenter once each week, six times in all, for a drill of only twenty minutes' duration. Thus, each subject was given a total of only two hours of actual training.

No attempt was made to standardize these drills; at each appointment the subjects worked over a prepared list of words, phrases and sentences chosen at random from speech text books, from general literature, and from the "Inflection Discrimination" test. Probably any other lists would have served the purpose quite as well. The lists were graduated, so far as empirically feasible, in length and difficulty from one hour to the next. For instance, whereas the first drill contained only single words, the final list contained complete, though short, sentences.

No attempt was made to have the same number of items in all the drills; enough were used to take up the period of twenty minutes, and no more. The stroboscopic disc was used for the purpose of objectifying the drills, through the linking of a visual stimulus to the auditory. The subjects were able, by means of this apparatus, actually to see for themselves the effect of the pitch and pitch changes. As the disc was constructed, any change of one vibration or more per second was plainly visible, and once the general principle of stroboscopy was understood, no room was left for doubt as to what was actually taking place. Since the range of the disc is one full octave, it permits the registering of inflections more extensive than are usually found in ordinary speech.

Drills were, of course, individual. The subject was introduced to the apparatus, and its mechanism and operation were explained to him.

The drill procedure followed three definite steps, and an equal-

ly definite psychological principle: the linking up of two sensory-motor "paths" through the mediation of a third—a sort of psychological catalysis. The first step was intended to provide a linking of the laryngeal kinesthetic with the visual. The words were spoken with their indicated inflections into the mouthpiece, and the stroboscopic phenomenon observed by the subject. At this stage of the experiment, the subject was instructed to pay no attention to how these variations sounded, but to concentrate on the visual phenomenon, and to try to make the rows of stationary dots on the disc move either outward or inward. After considerable practise the subjects were able to identify with comparative ease, the direction of the changes from watching the spots on the disc. Two twenty minute periods were given to this stage of the exercise.

The next two periods were given over to the second step, in which the subjects gave their attention not only to the visual phenomenon, but were definitely instructed to listen to the pich variations as they produced them, at the same time watching the direction of the movement of the spots on the stroboscopic disc. To the kinesthetic-visual link, then, this step added the auditory phase.

During the fifth and sixth drill hours, all the attention was given to the auditory, the visual factor being eliminated. Subjects were instructed to pay no attention whatever to the stroboscopic phenomenon; in fact, they were asked to turn their backs on the apparatus, and the experimenter checked up with the disc the accuracy of their performance. This third step provided the final kinesthetic-auditory link.

No outside drill was required, nor were the subjects asked to practise between appointments. Each week a new set of exercises was given, and the one of the preceding week reviewed. In this way each drill was gone over several times.

It should be explained that only simply rising and falling inflections were used in these drills. There seems to be no reason why compound or circumflex inflections could not be employed in much the same manner. One aim, however, was to simplify the procedure as much as possible, without sacrificing validity.

A comparison of scores made on the preliminary and the final tests shows a number of interesting relations. These scores are on the basis of percent correct. The term "Preliminary" will be used to indicate the test as given *before* the six weeks' period of drill,

and the term "Final" to indicate that given *after* all the drills were completed.

The "Inflection Discrimination" test showed no improvement for the group as a whole. In fact, there was a slight retrogression, the average for the Preliminary being 68.1, and that for the Final 67.55. This slight difference of 0.55 is hardly significant, however, and may be disregarded. A number of possible explanations may be offered for the failure to improve:

1. Inflection discrimination *per se* was not drilled. It seems likely that control of pitch changes involves factors over and above the discrimination of such variations.

2. The content of the text of the speaking record was perhaps not so natural for the subjects as the material in the inflection drills, which were composed for the most part of everyday colloquial phrases and exclamations.

3. The subjects semed to have discovered for themselves that the key to the study was the interpretation that was given to each marked inflection. These meanings were, of course, given specificity by the type of inflection used.

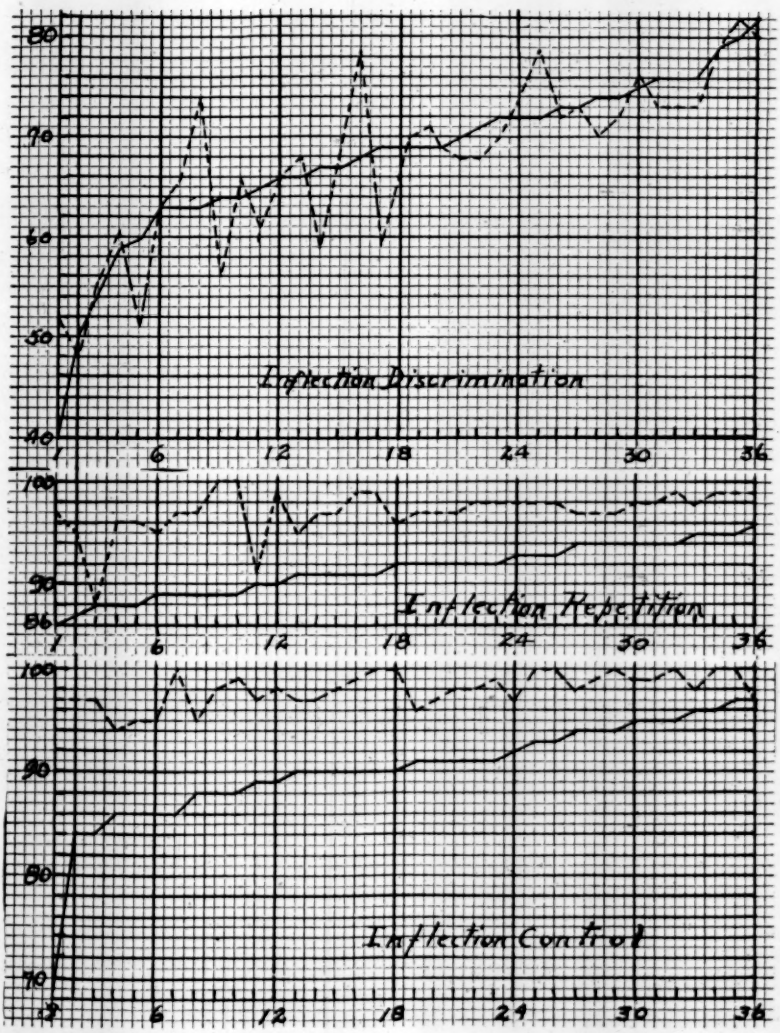
4. The time element played a part, in that some of the words in the "Discrimination" test were so rapidly spoken that it was difficult for the subject to identify the pitch change.

When the "Inflection Repetition" test is considered, a somewhat different story is revealed. The average score for the Preliminary test was 91.5, and that of the final 97.1, an average improvement of 5.6 for all subjects.

One subject made a score of 88 on both the Preliminary and the Final tests. She also made a low score on the "Discrimination" test; but she made an improvement of 13% on the "Inflection Control" test! For the entire group the improvement ranges all the way from 0 (for only one subject) up to 11.

Even more marked is the result of the "Inflection Control" test. On the preliminary test the average score was 90.25, while on the final it was 98, showing an average improvement of 7.75% for all subjects. The improvement ranged from 0 (for only one subject) up to 28. Eight of the thirty-six raised their scores by 10 or more, four by 9, four by 8, and seven by 7. Of the eighteen subjects who scored 90 or below on the Preliminary, not one failed to improve by at least 7. Of these eighteen, only one failed to

PLATE I



Graphical Comparison of Preliminary and Final Scores, showing improvement made by each subject in each test. Scores are given at the left of each graph; subjects are arranged at the bottom, in order in each test, from lowest to highest scores on the *Preliminary* test. Solid lines indicate Preliminary, dotted lines the Final.

raise her score to 95 or better, and this one made 94 on the Final. Three of the eighteen made just 95 on the Final, the other fourteen scoring 97 or more.

A further interesting fact, which does not appear in the Table of Scores, relates to the comparison between rising and falling inflections. In the Preliminary test, a greater percent of downward inflections was missed in both the "Repetition" and the "Control" tests. On the Final, however, the score for downward inflections was brought up almost to the level of the upward; and this despite the fact that fewer downward inflections were drilled during the six weeks' period.

The graphs (Plates I and II) will give the detailed data from which the interpretations may be made and conclusions drawn. In Plate I these data are represented graphically, while in Plate II the distributions are shown.

When analyzed, these graphs reveal much interesting material. Consider, for a moment, Plate I. In the "Inflection Discrimination" test scores, certain central tendencies are indicated, but individual scores show considerable deviation. Still, for a large number of subjects, this test is quite reliable, being 0.88. The graph certainly shows that this particular type of performance drill cannot be expected to result in much improvement in the ability to discriminate the direction of pitch changes in speech, *as heard.*

In the "Inflection Repetition" and the "Inflection Control" tests, however, quite another story is told. Only one subject (No. 3, reading from the left) failed to improve in the "Repetition" test, and one (No. 11) raised her score only one point. Thirty-four of the thirty-six, however, made marked improvement, the lowest score on the Final being 95, which was made by only three subjects. In the "Control" test, only one failed to raise her score; but it was 97 on the Preliminary, so there was little room for improvement, anyway. Note, on the other hand, Subject No. 1, who made 69 on the Preliminary; her score on the Final was 97, almost the average for the entire group.

The distribution curves in Plate II bear out these interpretations. On the "Discrimination" tests, much the same form of curve is shown, which is to be expected from the improvement in Plate I. But the differences in the distributions of the other two tests is marked. For the "Repetition" test, they show, for in-

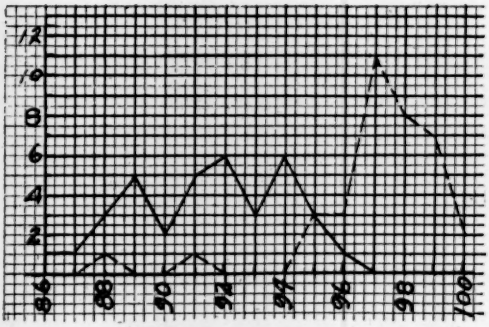
stance, that whereas in the Preliminary, the highest score was 96, made by only one subject, in the Final only five made scores *below* 96. One of these was the subject who did not improve at all, making a score of 88 in both, and another was the subject who raised her score only one point (from 90 to 91). In the Final, then, thirty-one of the thirty-six made scores of 96 or better.

In the "Control" test the difference is even more noticeable. The highest score on the Preliminary, 97, was made by only two subjects; on the Final, however, thirty-one of the thirty-six made 97 or better. No one made as high as 99 on the Preliminary; but fifteen, or 42%, made 99 or 100 on the Final, and of these fifteen, nine, or 25% of the whole number, made 100. On the Preliminary, twenty-four made scores of 94 or lower; while on the Final, only one made as low as 94, and no one went below that.

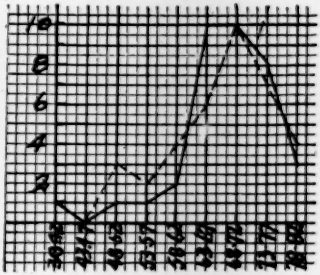
The evidence seems conclusive. Out of a total of 72 possible improvement scores, 70 actually materialized. The one of these 70 who raised her score by only one point is perhaps balanced by one of those two not improving, who scored far above the average to begin with. A further point to be noted is that those who scored low on the Preliminary tests were able, as a result of the drills, to raise their scores almost, if not quite, as high as those who made high scores at the beginning.

In order to ascertain whether the drills were the determining factor, the same tests were given to a group of eight subjects, consisting of graduate and undergraduate students in speech. The Preliminary and the Final tests were given over an interval of two weeks, and, of course, no drill was permitted or suggested in the meantime. It is interesting to note that not only was there no improvement; the average in each test were actually lowered. True, the difference was not great; it was probably not significant: in the "Discrimination" test it was –2.5, in the "Repetition" test –0.88, and in the "Control" test –1.1. So far as individual scores are concerned, only three raised their scores on the "Repetition" test (the largest increase being 4), and five raised their scores on the "Control" test (the greatest increase also being 4). There is no reason to suppose that a greater number of subjects, or a longer interval between the giving of the Preliminary and the Final tests, would have resulted in anything materially different. It seems reasonable to infer, therefore, that the very noticeable consistent im-

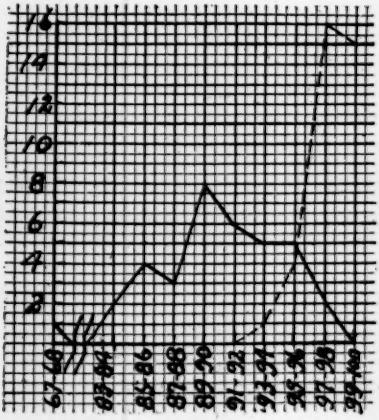
PLATE II



Inflection Repetition



Inflection Discrimination



Inflection Control

Graphs showing comparative distributions of scores on each of the three tests, for both Preliminary and Final ratings. Scores are given at the bottom of each graph, with the number of subjects at the left. Solid lines indicate Preliminary, and dotted lines the Final, scores.

provement made by the larger, "control" group was essentially because of the six weeks' period of drill.

In the light of the data presented, there seems to be no question that it is possible to improve the ability of students to control the pitch variations of their voices, or what was termed at the outset of this report, "variation-performance." Furthermore, it is equally evident that specific objective drills, making use of certain fairly standardized "shining mechanisms," will result in such improvement, *Q. E. D.!*

It is not held that this technique or procedure will solve the problems of interpretation; there are many factors involved that are quite outside the range of this study. Pitch is only one element in vocal expressiveness—albeit a very important element. But the applications, as well as the implications, that lie in this method or device are various. It is quite conceivable that through its use we may be able to go just a bit further in correcting much of the monotonous, narrow-range speaking and reading that is so prevalent.

The students themselves were keenly interested in the study, even though they did not know until it was over what it was all about. This interest was evident from their prompt appearance at the scheduled time for their weekly drill. Many said that the study gave the man entirely new insight into one phase of speech work; they had not realized that inflection played such an important part in speech. Several said that they now listened much more critically to speakers, wishing to learn how much of their powers of persuasion and entertainment depended on pitch variations. Several thought that the drills and the related work had helped them solve some of their own individual speech problems.

It might be added here that this testimony of the students taking the series of tests and drills is borne out by our experience in other studies and investigations where "shining mechanisms" are employed. Perhaps the observation is not universal, but it is certainly ours, that more students respond to objectification than we are sometimes prone to realize. Let them once *see* what they are doing, whether it be the breathing curve taken on the kymograph, or the pitch variations observed on the stroboscopic disc, or the fluctuations of a needle on a power level indicator, and it somehow grasps their interest and enthusiasm. We can talk about correct

breathing, or flexibility of voice, or adequate volume, until we are out of breath, and it may or may not have significance to the student. But *show* him what he is doing by some mechanism built on sound physical and psychological principles, and our descriptions and advice and exhortations take on definite meanings. And this seems to be true no less in the case of the young women than of the young men.

In the problem of conveying to an audience the meanings to be found in literature—however many senses or whichever particular sense may be required to get that meaning in the first place—control of the voice is indispensable. And it seems quite sure that certain elements of the voice can be developed, and improved, by the use of these "shining mechanisms"—one of which is none other than the stroboscopic disc!

THE JUNIOR COLLEGE IN RELATION TO SPEECH EDUCATION*

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A. Importance of the junior college.

A recent writer has stated that the most important educational developments in the last two decades have been the upward and downward extension of the American secondary school. The upward extension of the high school is known as the junior college, and while it is still in the pioneering stage, it is an institution whose place in the scheme of American education is accepted.

A few quotations will serve to show that the place and function of the junior college are recognized. Several years ago Marion L. Burton, late president of the University of Michigan, stated in an address:

> "The junior college movement is here to stay. With the rapidly increasing number of students who desire training beyond the high school the junior college is almost a necessity. It has taken us a long time to discover that different

*A discussion presented at the National Convention in Chicago, December 29, 1930.

types of institutions must be provided to meet the varying needs of the students."

In the December, 1930, issue of the *Junior College Journal,* William John Cooper, United States Commissioner of Education, writes that,

> "We must admit that the eight-four-four system has developed without careful scientific study of the needs to be met; that its chief claims on our attention are based on tradition or the personal convenience of present office holders."

As long ago as 1903 President W. R. Harper of the University of Chicago recognized the need and importance of the junior college in an address before the National Education Association, when he said:

> "The average man is not prepared to take up university work until he has reached the end of the sophomore year. No greater mistake is being made in the field of higher education than the confusion which is coming to exist between college and university methods of work."

Many other quotations from educational leaders might be quoted in this regard but we may safely conclude that the need of the junior college was recognized a long time ago and that today its place in American education is undisputed.

B. Growth of the junior college.

The growth of the junior college movement is astounding. In the comparatively few years of their existence, junior colleges have grown to such proportions that in March of 1930 it was reported to the American Association of Junior Colleges that there were 429 junior colleges in 46 states enrolling 67,627 students. The range in enrollment is from 8 in one private institution to over 4,000 in one large city public junior college.

C. Purposes of the junior college.

The junior college is not a high school and it is not a college in the sense that we have always known the term. That it is a distinct educational unit by itself is shown by a study of the purposes of the institution.

In the November, 1930, issue of the *Junior College Journal,* Dr. W. H. Snyder, director of the Los Angeles Junior College writes as follows:

> "The junior college is the first publicly organized attempt to meet the needs of the non-academically minded high school graduate, but even now in many of the junior colleges most of the work is academic and simply a duplication of the courses given at the university. These junior college certificate courses are designed for academic students who are too young or who have not sufficient means to take them away from home to college."

Continuing the discussion, he points out that if the main purpose of the junior college is to take care of this non-academically minded group, then the main function of it is not in the certificate courses; it is to assist these graduates who thus far have been unprovided for. These people ought to be better prepared to enter industry and to adjust themselves to the social life around them.

They need skill that they may make a living, but they need sufficient knowledge of the history and intellectual achievements of mankind to give them the power of orienting themselves to life. They must be given vision, or academic, courses which should be general and as far as possible give a bird's-eye view of the entire field which it attempts to cover, and they should be given skill courses which are intensive and adjusted to the industrial life of the community or to the particular fields in which the youth of the community will find their greatest industrial openings.

Another statement of the purposes of the junior college is expressed in the bulletin of the Chaffey Junior Colege which lists the five fundamental conceptions of the place of the junior college in the community as these:

1. It is a transition school encouraging students to advance into higher levels of citizenship.
2. It is a collegiate institution offering two years of college work for those who wish to complete university courses.
3. It is a preparatory school aiming to "salvage" non-recommended high school graduates for either university or occupational life.
4. It is a terminal school aiming to give the last finishing touch to the school education they will receive.
5. It is a supplemental school providing for adults what the schools they attended failed to provide.

A composite statement of the purposes of the junior college may be obtained by summarizing the purposes of the junior college as stated in the law in California where the institution has

been organized the longest and where it has had its greatest growth. These purposes are stated to be four-fold:

First, the preparatory function which contemplates relief from the congested conditions in the early years of the state universities, and preparation for college attendance away from home.

Second, the popularizing function which answers a desire that further education may be provided locally for those who could not otherwise continue their schooling.

Third, the terminal function which has in view the provision of a vocational education of a semi-professional kind, so that a fully rounded out preparation may be completed with grade 14 and students may be qualified for a definite life occupation.

Fourth, the guidance function which assumes a scientific interest in the individual traits and abilities and personal welfare of young students, in training them to think, in organizing their studies effectively, in supervising their teaching, and in making the college experience of each profitable to him to an optimum degree.

D. Plans of organization of the junior college.

The junior college has several forms of organization. There are, of course, many more private junior colleges than public ones and many former four year colleges for various reasons have been converted into junior colleges. Of rapidly increasing importance is the publicly operated junior college which may be organized according to one of several different types. There is the 8-6 plan which provides an eight year elementary school with a secondary unit embracing 4 years of high school and 2 years of junior college. There is the common 8-4-2 plan. There is an equally common 6-3-3-2 plan. A few systems are developed according to the 6-3-5 plan; there are a very few arranged on the 6-4-4 plan, and there are also some junior colleges administered with a four year teachers college. In the near future it is likely that a junior college will be organized in place of the lower division of the university but as yet none of these are administered as publicly operated junior colleges open without cost to all high school graduates in the community.

E. Attitude of the junior college toward speech training.

The junior college is a pioneering enterprise, and as such

it is freer from tradition than the older units of our school system. This freedom in curricular offerings is shown by its acceptance of work in speech which already has a strong foundation in this institution. Professor Whitney of the Colorado State Teachers College has revealed some interesting figures regarding the growth of speech work in the junior college between 1924 and 1927-29. He found that the average number of semester hours of public speaking offered in 1924 was 2.9; in 1927-28 that had increased ito 10.6. The percentage of schools making no offering in public speaking was 63.8 in 1924, but this had fallen to 36.7 in 1927-28. He found that there was a range in semester hours offered from 0-27 in 1924 and this had increased to a range from 0-43 in the later year. He found in 1924 that the average percentage of the total school curriculum which was given to public speaking was 1.4 but that in 1927-28 this had increased to 4.2.

F. The survey of junior college speech training.

A questionnaire survey has just been completed to determine the status of speech teaching in publicly-operated junior colleges. From the directory published by the American Association of Junior Colleges a list of all publicly-operated junior colleges was compiled and a detailed questionnaire was sent to each asking for information relative to: the aims of speech training, departmental organization, curricular offerings, extracurricular activities, difficulties interfering with a speech program, and suggestions for improvement of speech teaching, together with projects that might be undertaken by the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH to promote speech teaching in the junior college. The results of this survey constitute the remainder of this paper.

I. GENERAL INFORMATION

		States
Number of questionnaires sent	154	26
Number of questionnaires returned	88	19
Number of catalogs received	35	
Total number of colleges replying either by catalog or by questionnaire	91	
Number of colleges operated separately	23	
Number of colleges operated as lower division of teachers college	2	
Number of colleges operated with a high school	36	
Number of colleges operated on the 6-4-4 plan	2	

Number of colleges with separate administration but overlapping of teaching duties---------- 12
Number of colleges discontinued---------- 2
Total number of colleges in which the teachers have both junior college and high school classes---------- 48
Number of colleges offering no speech work---------- 8 or 8.5%
Number of colleges offering only extracurricular speech---- 16 or 17.5%
Number of colleges offering curricular speech---------- 67 or 74. %

II. DEPARTMENTAL ORGANIZATION

Number of colleges in which speech is a separate department---------17
Titles by which the department is known:

	Colleges
Speech	9
Public Speaking	5
Dramatic Arts	1
English Division	1
Public Speaking and Dramatic Arts	1

Number of colleges having:

One full time teacher of speech	8
One full time and one part time	4
Two full time and one part time	4
Two full time and two part time	1
Three full time and two part time	1
Two part time	9
One part time	36
No report	7

Number of teachers having speech combined with one subject-------- 54
Number of teachers having speech combined with two subjects-------- 3
Number of teachers having speech combined with four subjects------- 1
Number of teachers having speech in combination with

English	39
High School English	3
Music	2
Psychology	2
Mathematics	2

Biology, social science, Spanish, physical education, journalism, high school speech, debate coach, dean of women, English and philosophy, English and dean of women, education and psychology and rhetoric and mythology, each subject or group, 1 teacher.

Number of teachers having previous experience:

Both high school and college	22
College only	22
High school only	16

Number of teachers with Ph. D. degree---------- 1
Number of teachers with M. A. degree---------- 56
Number of teachers with less than M. A.---------- 8

III. COURSES—ENROLLMENTS—REQUIREMENTS

A. GENERAL FOUNDATION

Number of schools offering a general foundation course		26
Number of general foundation courses offered		28
Number of titles by which the courses are known		14
Average class size	Range	4-36
	Average enrollment	20.6
Is enrollment limited	Yes	13
	No	13
Length of course	Number offering semester course	12
	Number offering year course	14
Number of class meetings per week—average		2.5
Amount of credit in semester hours—average		3.2

Titles by which general foundation courses are known:

	Courses
Speech (with Catalog number)	6
Public Speaking	4
Elements of Speech	3
Fundamentals of Speech	3
Principles of Speech	2
Oral English	2
English	1
Freshman Speech	1
General Foundation Course	1
Speech Making	1
Rhetoric	1
Oral Interpretation	1
Voice Science	1
Story Telling	1

General foundation course required of following curricula:

	Schools
All freshmen	5
Pre-education	2
Home economics	2
Forestry	2
Each of the following curricula	1

Nursing, engineering, pre-business, all sophomores, physical education, landscape design, art, liberal arts, pre-agriculture.

Textbooks used in general foundation course:		*Schools*
O'Neill & Weaver,	Elements of Speech	8
Craig,	Speech Arts	3
Woolbert,	Fundamentals of Speech	2
Horner,	Elements of Speech	2
Curry,	Foundations of Expression	1
Rogers,	English Diction	1

Emerson,	Evolution of Expression	1
Woodbridge,	The Drama	1
Miller,	The Living Drama	1
Hollister,	Speech Making	1
Slater,	Freshman Rhetoric	1
Lyman,	Mind at Work	1
Pelsma,	Essentials of Speech	1
Bassett,	Handbook of Oral Reading	1
Johnson,	Literature for Oral Interpretation	1

B. PUBLIC SPEAKING

Number of schools offering public speaking courses		40
Number of courses offered		46
Number of titles by which the courses are known		13
Average class size	Range	20-35
	Average enrollment	20.3
Is enrollment limited	Yes	20
	No	15
Length of course	Number of year courses	13
	Number of semester courses	26
Number of class meetings per week—average		2.5
Amount of credit in semester hours—average		2.7

Titles by which public speaking courses are known:

	Courses		*Courses*
Public Speaking	29	Commercial Public Speaking	1
Speech	4	Foundations of Public Speaking	1
Extemporaneous Speaking	2	Fundamentals	1
Children's Literature	2	Exposition & Narration	
Principles of Speech	1	Persuasion and Debate	1
Public Address	1	Oral Expression	1
Adv. Principles of Speech	1		

Public Speaking courses required of following curricula: *Schools*

Engineers	4
Liberal Arts	2
Nurses	1
All sophomores	1
Pre-law	1
All freshmen	1
All speech majors	1

Public speaking substituted for an English requirement in one school. Restricted to sophomore for election in one.

Textbooks used in public speaking courses: *Schools*

Woolbert	Fundamentals of Speech	4
Phillip's	Effective Speaking	4

O'Neill & Weaver	Elements of Speech	3
Hammond	Motivated Speech	2
Drummond & Hunt	Persistent Questions	2
Winans	Public Speaking	4
O'Neill	Models of Speech Composition	1
Proctor & Stoop	Selections for Public Speech	1
Immel	Delivery of a Speech	1
Ufford	Training for College Speakers	1
Dolman	Handbook of Public Speaking	1
Williamson	Speaking in Public	1
Burtis	Everyday Public Speaking	1
Woolbert & Weaver	Better Speech	1
Sandford & Yeager	Principles of Effective Speaking	1
Mosher	Public Speaking	1
Robinson	Effective Public Speaking	1
Craig	The Speech Arts	1

C. ARGUMENTATION COURSES

Number of Schools offering argumentation courses		17
Number of argumentation courses offered		18
Titles by which the subject is known		6
Average class size	Range	6-30
	Average enrollment	13.4
Is enrollment limited	Yes	3
	No	11
Length of course	Number offering a semester course	12
	Number offering a year course	4
Number of class meetings per week—average		2
Amount of credit in semester hours—average		2.5

Titles by which the argumentation courses are known:

	Courses
Argumentation	9
Debate	4
Public Speaking	2
Speech	1
Forum	1
Debate Practice	1

Textbooks used in the argumentation courses:

Foster,	Argumentation & Debating	4
Baird,	Public Discussion & Debate	3
O'Neill, Laycock & Scales,	Argumentation & Debate	1

D. INTERPRETATION COURSES

Number of colleges offering interpretation courses	13
Number of courses offered	15
Number of titles by which these courses are known	10

Size of average class—Range		8-35
	Average enrollment	19
Length of course—Number giving year course		4
	Number giving semester course	8
Number of class meetings per week—average		3
Amount of credit in semester hourse—average		3

Titles by which the interpretation courses are known:	*Courses*
Interpretation	4
Public Speaking	3
Elements of Interpretation	1
Interpretative Reading	1
Oral Interpretation of Literature	1
Advanced Oral English	1
Advanced Interpretation	1
Advanced Speaking	1
Expression	1

Interpretation is required of all Sophomores in one school.

Textbooks used in interpretation courses:		*Schools*
Woolbert & Nelson	Art of Interpretative Speech	2
Curry	Foundations of Expression	1
Clark	Interpretation of Printed Page	1
Phillips	Tone Drills	1
Babcock	Interpretative Selections for Colleges	1
Craig	Speech Arts	1
Tucker	12 Plays	1
Woolbert	Fundamentals of Speech	1

E. DRAMATIC COURSES

Number of schools offering a dramatics course	23
Number of courses offered	34
Number of titles by which these courses are known	14
Average class size	17
Number of class meetings per week—average	3
Amount of credit in semester hours—average	3.3

Titles by which dramatics courses are known:	*Courses*
Drama	7
Dramatics	6
Play Production	5
Public Speaking	3
Dramatic Art	2
Applied Dramatics	2
History of the Drama	2
Acting	1
Principles of Acting	1
Little Theatre	1
Dramatic Production	1

Play Study	1
Technique in Acting	1
Community Drama	1

Textbooks used in dramatic courses:		*Schools*
Bosworth	Technique in Dramatic Art	5
Dolman	Art of Play Production	4
Andrews & Weirick	Acting & Play Production	1
Miller	The Living Drama	1
Matthews	Chief European Dramatists	1
Smith	Play Production	1
Mayorga	One Act Plays	1

F. MISCELLANEOUS COURSES

The following courses are offered by various junior colleges:

Voice and diction, pantomime, make-up, stage craft, stage lighting, parliamentary procedure, one act plays, story telling, play writing, play directing, voice and action, voice training.

IV. AIM OF SPEECH TRAINING

Statements of aims of speech training were expressed on 42 of the returned questionnaires, of which:

14 mentioned fundamentals of bodily activity and voice
13 mentioned expression as a tool
9 mentioned development of poise
9 mentioned training in specialized forms of speech
7 mentioned appreciation
5 mentioned training for public appearances
5 mentioned ability to think clearly
5 mentioned speech for business use
4 mentioned collection and arrangement of materials
4 mentioned personality development
4 mentioned voice quality
4 mentioned choice and utterance of words
4 mentioned preparation for advanced work
4 mentioned ability to adapt to situations
3 mentioned personal speech problem, including correction of defects
3 mentioned conversational powers
2 mentioned pronunciation
1 mentioned use of leisure
1 mentioned communication of thought and feelings by visual and auditory symbols
1 mentioned power of logic and analysis
1 mentioned discussion of vital modern problems
1 mentioned same opportunity offered at state university
1 mentioned to make money "to support everything but drama"

Representative statements of aim:

1. To train in clearness and correctness of oral expression to the point of

maximum skill of which the student is capable, and to train teams for intercollegiate debate competition.—Illinois administrator.

2. To develop in the student the ability to communicate effectively his thoughts and feelings by the use of the visual and auditory symbols of speech.—Minnesota, speech teacher.
3. To develop in all speech students the power of natural easy and effective utterance both in public and in private discourse. Special emphasis is placed upon the importance of a clear-cut aim in all speech. An incidental aim is to enable those having special speech aptitudes to discover and to begin to develop their powers.—Utah, speech teacher.
4. To develop personality, voice, poise, understanding of people; to promote a better use of leisure; the theatre at its best.

—California, speech teacher

V. CURRICULAR ORGANIZATION

In answer to the question, "What proportion of your students receive some instruction in speech?" 42 schools replied:

Range from	4.5% to 100%
Average	29.6%
Median	22.5%
3 colleges report	100 %
6 colleges report more than	50 %

13 colleges report that more than 1/3 of their students receive instruction in speech. 1 college reports that more than 50% of its students are in speech club.

Number of colleges reporting a system of prerequisites:

Yes	17
Indifferently required	1
Not entirely	1
No advanced courses beyond fundamentals	10

Are clinics or other means of speech correction provided?

No college reported a clinic; 12 reported that corrective work is offered by means of private conferences and similar means.

VI. LIMITATIONS AND DIFFICULTIES

Difficulties were checked on 44 of the returned questionnaires:

Difficulty	*Number Checking*
Equipment	7
Stage (conflicts in the use of)	12
Textbooks	2
Texts too advanced for the courses offered	1
Inadequate teaching staff	9
Too heavy teaching load	11
Insufficient budget	16
Crowded curriculum of students	18
Pressure of extracurricular activities	
On instructor	17

On students	26
Pressure of outside employment	15
State course of study	2
Co-operation with other departments	1
Lack of assistance from National Speech Association	7
Accrediting standards of universities	11
Absence of standards for junior college	18
Mixing of high school teaching with junior college	9
Teacher not technically trained	1
Lack of time	2

VII. EXTRACURRICULAR ACTIVITIES

Total answering question, 65

A.

Junior Colleges having both dramatics and debating	35
Junior Colleges having dramatics only	19
Junior Colleges having debate only	11
Junior Colleges having neither	0

B.

Junior Colleges in which debate is under speech department	34
Junior Colleges in which debate is not under speech department	12
Junior Colleges in which dramatics is under speech department	36
Junior Colleges in which dramatics is not under speech department	18

C.

Junior Colleges scheduling:

3 debates	1	1 long play	2
4-6 debates	16	2 long plays	9
7-10 debates	3	3 long plays	15
11-15 debates	4	4 long plays	4
Over 15 debates	3	5 long plays	2

(3 one-acts equal one long play)

D.

Number of students participating:

In Debate	*In Dramatics*
5 students in 4 colleges	11-15 students in 3 colleges
5 students in 2 colleges	16-20 students in 8 colleges
6 students in 6 colleges	21-25 students in 6 colleges
8 students in 6 colleges	26-30 students in 7 colleges
9 students in 1 college	31-35 students in 5 colleges
10 students in 4 colleges	36-40 students in 2 colleges
11 students in 1 college	41-45 students in 3 colleges
12 students in 4 colleges	46-50 students in 3 colleges
14 students in 1 college	51-55 students in 2 colleges
15 students in 3 colleges	56-60 students in 2 colleges
16 students in 2 colleges	61-65 students in 1 college
20 students in 2 colleges	100 students in 2 colleges
30 students in 1 college	

E.

Budgets:

In Debating	*In Dramatics*
$ 50 in 1 college	$ 100 in 3 colleges
75 in 2 colleges	200 in 5 colleges
100 in 2 colleges	300 in 2 colleges
125 in 0 college	500 in 4 colleges
150 in 4 colleges	600 in 1 college
200 in 5 colleges	700 in 1 college
250 in 1 college	800 in 1 college
300 in 1 college	1500 in 1 college
350 in 1 college	2000 in 1 college

F.

Number of colleges supporting debate by:

Administration funds	5
Student activity fees	26
Both	2
Partial support by student fees	2
Admissions solely	3

Number of colleges supporting dramatics by:

Student fees	6
Partial support	14
Admissions solely	26

VIII. SUGGESTIONS FOR IMPROVEMENT OF SPEECH PROGRAM

Suggestions were offered on 25 questionnaires. These were concerned mainly with:

1. Definite course of study needed.
2. Accrediting standards of universities. (Recognition of freshman speech subjects, especially.)
3. Relieving teacher of all high school teaching duties.
4. Uniform statement of aim needed.
5. Need of recognizing corrective work.
6. Maintaining a separate department.
7. Supervision of speech teaching in junior colleges.
8. Need of requiring all students to have some speech.
9. Speech tests and grouping of students.
10. Need of authoritative guidance in formulating aims and organizing courses of study.

IX. PROJECTS THAT MIGHT BE UNDERTAKEN BY NATIONAL ASSOCIATION

Replies received in this regard on 21 questionnaires; mainly:

1. Define the proper field of junior college speech as distinguished from the high school or the lower division of the college.
2. Suggest a uniform group of courses with uniform credit hours.
3. Make a study of the content of junior college courses.

4. Start a department for junior colleges similar to the secondary school department.
6. Secure the requirements of and standards for a beginning course in speech which will be of college rank, and yet will take care of beginning students without going back to high school material.
7. Make some special effort at recognizing junior colleges as an essential part of our educational system, setting some standards for work in speech therein.
8. Consider the texts in use in junior college speech courses.

X. CONCLUSIONS AND RECOMMENDATIONS

1. The aim of speech training in the junior college needs to be definitely stated, in the light of the purposes of the college.
2. There is a need to define the proper field of junior college speech as distinguished from that of the high school and the lower division of the four year college.
3. There is a need to study the requirements of and standards for a beginning course in speech which will be of college rank, and yet will take care of beginning students without going back to and using high school material.
4. There is a need to suggest a uniform group of courses with uniform hours of credit.
5. There is a need to recommend an entrance test in speech; with a general corrective class to be required of all students who fail in it.
6. There is a need to study the texts now in use in junior colleges and to make recommendations of suitable books to use.
7. There is need of recommending that in order to secure adequate emphasis speech should be offered in a separate collegiate department.
8. The NATONAL ASSOCIATION OF TEACHERS OF SPEECH should make some special effort to recognize junior colleges as an essential part of our educational system by creating a department for junior colleges similar to the secondary school department, or at least by designating a committee whose functions shall include:
    a. The various recommendations given above.
    b. Conducting an educational campaign among junior college administrators and teachers to emphasize the value of speech training.
    c. Serving as an advisory council to junior colleges which desire assistance in reorganizing their speech departments.

THE SPEECH SOUND DISCRIMINATION ABILITY OF CASES WITH FUNCTIONAL DISORDERS OF ARTICULATION

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IN dealing with disorders of articulation it is important to know whether the individual is unable to form a sound correctly because of some motor or some sensory disability. Granting that it may be impossible to divide the speech function into sensory and motor components one must obtain different views of the entire process in order to obtain a more complete envisagement of the total function.

There is no doubt a close relationship between hearing and the development and integrity of external speech. Total deafness or very defective hearing if it appears in the earliest period of life has a very unfavorable influence upon the evolution of speech. In an adult, where the acoustic paths and centers have been functioning normally, a degenerated labyrinth will not necessarily render apperception impossible but with the functionally immature auditory paths of the infant it may produce mutism. It is entirely possible that the sensory threshold of the acoustic field in an infant is higher for learning speech than that of the fully developed organ for the retention of speech.

If auditory acuity is so essential for proper speech development we may rightly expect a more complex organization in the auditory field to be an important factor as well. One such complex organization may be termed "speech sound discrimination" which involves a judgment calling for distinction among meaningful speech sounds. The individual attaches different meanings to different sounds providing first that he hears the sounds and second that he discriminates among them. One has every reason to believe that the latter ability is as important as the former. The results of the present study certainly lend significance in the ability to hear differences in speech sounds and to the fact that an individual may reach adulthood without that ability. It would appear also that a relatively small weakness in discriminatory powers

in the child may lead to a serious defect in the speech development of the adult. From every angle, an adult with a disorder of articulation presents a much more serious problem than a child with such a defect.

In discriminating between speech sounds any of the aspects of the sounds may be considered. But in the present investigation the basis of comparison has been limited to include only quality. The sounds are compared on the basis of a likeness or a difference in quality only.

The test consists of three hundred sixty-six pairs of speech sounds, three hundred pairs being consonant and sixty-six pairs vowel combinations. Each of three hundred thirty-one pairs is composed of two different sounds and each of thirty-five pairs of identical sounds. Vowels and consonants are not compared. The consonants are combined with the vowel ɑ. The following sounds are used in the test:

Consonants: p, b, t, d, k, g, m, n, w, ʍ, f, v, θ, ð, s, z, ʃ, ʒ, l, r, j, h, tʃ, dʒ. Vowels: ɑ, æ, ɛ, e, ɪ, i, ə, o, ʊ, u, ʌ.

TRAVIS AND RASMUS SPEECH SOUND DISCRIMINATION TEST

	A		B		C		D	
1.	bɑ	sɑ	1.	tʃɑ	hɑ	1. mɑ	zɑ	1. tɑ	θɑ
2.	ʃɑ	dɑ	2.	dʒɑ	pɑ	2. dʒɑ	tɑ	2. ðɑ	ðɑ
3.	ɑ	e	3.	gɑ	gɑ	3. pɑ	pɑ	3. ə	ʌ
4.	hɑ	pɑ	4.	hɑ	jɑ	4. rɑ	fɑ	4. vɑ	ʍɑ
5.	tɑ	mɑ	5.	kɑ	kɑ	5. tʃɑ	jɑ	5. dʒɑ	kɑ
6.	o	i	6.	ɪ	ɛ	6. ə	ʊ	6. bɑ	jɑ
7.	ɪ	ɪ	7.	lɑ	nɑ	7. sɑ	sɑ	7. dɑ	dɑ
8.	kɑ	mɑ	8.	mɑ	mɑ	8. ʒɑ	fɑ	8. ɪ	ʌ
9.	ə	i	9.	ɪ	u	9. tɑ	wɑ	9. gɑ	pɑ
10.	bɑ	bɑ	10.	nɑ	zɑ	10. ɑ	ɛ	10. jɑ	lɑ
11.	i	i	11.	pɑ	ʃɑ	11. bɑ	hɑ	11. kɑ	nɑ
12.	dɑ	gɑ	12.	rɑ	vɑ	12. dɑ	kɑ	12. lɑ	lɑ
13.	hɑ	hɑ	13.	dʒɑ	bɑ	13. gɑ	jɑ	13. mɑ	pɑ
14.	jɑ	kɑ	14.	ɑ	ʊ	14. hɑ	kɑ	14. rɑ	ʒɑ
15.	lɑ	mɑ	15.	sɑ	ʍɑ	15. ɛ	i	15. sɑ	ʃɑ
16.	nɑ	pɑ	16.	bɑ	gɑ	16. lɑ	pɑ	16. tɑ	ðɑ
17.	rɑ	sɑ	17.	dɑ	hɑ	17. mɑ	nɑ	17. bɑ	ʃɑ
18.	zɑ	tɑ	18.	i	ʊ	18. ɪ	e	18. tʃɑ	rɑ
19.	θɑ	fɑ	19.	jɑ	nɑ	19. pɑ	rɑ	19. dʒɑ	dɑ
20.	ɑ	æ	20.	kɑ	pɑ	20. sɑ	zɑ	20. fɑ	fɑ
21.	o	ə	21.	lɑ	rɑ	21. ʃɑ	ʃɑ	21. o	u
22.	bɑ	dɑ	22.	ɑ	ʌ	22. ʒɑ	ʒɑ	22. i	ʌ

E		F		G		H	
1.	ba ka	1.	ha ma	1.	dza ga	1.	ra ta
2.	tʃa ða	2.	ja ja	2.	ja pa	2.	dza ma
3.	da ja	3.	ka la	3.	ka ra	3.	æ ʊ
4.	ga ka	4.	ma ra	4.	la za	4.	sa va
5.	ha la	5.	na va	5.	ma ʒa	5.	za ʒa
6.	ja ma	6.	tʃa ʃa	6.	na ta	6.	ʃa ta
7.	æ e	7.	pa sa	7.	pa θa	7.	ʒa θa
8.	la sa	8.	ɪ ɔ	8.	æ ɛ	8.	ga ɱa
9.	na ra	9.	ra ra	9.	ra ða	9.	ha sa
10.	pa ta	10.	sa ʒa	10.	sa ta	10.	ja za
11.	ra wa	11.	za ʃa	11.	ʌ ʌ	11.	ka ʒa
12.	tʃa sa	12.	ta ta	12.	tʃa ʒa	12.	ʒa ta
13.	va va	13.	θa va	13.	ba na	13.	tʃa la
14.	za za	14.	ða wa	14.	da pa	14.	dza na
15.	ʃa ʒa	15.	fa va	15.	ga ra	15.	ta wa
16.	ða va	16.	wa wa	16.	ja ʃa	16.	θa ða
17.	i u	17.	æ o	17.	ka ða	17.	wa ɱa
18.	tʃa za	18.	ɪ i	18.	ɔ u	18.	e ɔ
19.	e i	19.	ba ma	19.	la ʃa	19.	tʃa ɱa
20.	ba la	20.	da la	20.	ma fa	20.	ɪ ɑ
21.	da ma	21.	ga ma	21.	na wa	21.	ɔ ɔ
22.	dza dza	22.	ha na	22.	pa za	22.	ba pa

I		J		K		L	
1.	da ra	1.	ɱa ɱa	1.	ʃa va	1.	ma sa
2.	ga sa	2.	tʃa fa	2.	ʒa ɱa	2.	ða ɱa
3.	ha ra	3.	ɪ o	3.	ta va	3.	ɑ u
4.	ɛ ʊ	4.	ba ra	4.	θa wa	4.	fa wa
5.	ka sa	5.	ɑ i	5.	dza θa	5.	ʃa ða
6.	la ʒa	6.	da na	6.	fa ɱa	6.	ba va
7.	ma θa	7.	dza va	7.	ɛ ɔ	7.	da ta
8.	na fa	8.	e ʊ	8.	da ʒa	8.	ɑ ɑ
9.	tʃa wa	9.	ga la	9.	ga ta	9.	tʃa da
10.	æ i	10.	ha za	10.	ha θa	10.	ka va
11.	pa ʒa	11.	ɛ u	11.	ba za	11.	dza ða
12.	ra za	12.	ja ra	12.	æ ʌ	12.	ga za
13.	sa θa	13.	ka ʃa	13.	tʃa va	13.	ba fa
14.	za wa	14.	la ta	14.	ga θa	14.	æ æ
15.	ʃa θa	15.	ma ða	15.	ba ta	15.	ra θa
16.	ɛ ʌ	16.	na na	16.	ja fa	16.	za va
17.	dza ɱa	17.	ɑ o	17.	u ʊ	17.	ʃa wa
18.	ʒa ða	18.	pa ða	18.	ka ta	18.	ja sa
19.	ta fa	19.	dza wa	19.	ha ða	19.	e e
20.	θa θa	20.	ra ʃa	20.	la wa	20.	tʃa ka
21.	ða fa	21.	sa fa	21.	ha ʃa	21.	ka za
22.	va wa	22.	tʃa θa	22.	dza fa	22.	ba ɱa

M		N		O		P	
1.	dɑ fɑ	1.	pɑ ʍɑ	1.	pɑ vɑ	1.	sɑ wɑ
2.	hɑ ʍɑ	2.	hɑ tɑ	2.	gɑ ʃɑ	2.	jɑ θɑ
3.	zɑ θɑ	3.	kɑ ʍɑ	3.	mɑ wɑ	3.	tʃɑ tʃɑ
4.	dʒɑ sɑ	4.	tʃɑ mɑ	4.	dʒɑ lɑ	4.	zɑ wɑ
5.	bɑ wɑ	5.	nɑ ðɑ	5.	æ u	5.	ʃɑ ʍɑ
6.	dɑ zɑ	6.	rɑ ʍɑ	6.	zɑ fɑ	6.	u u
7.	θɑ ʍɑ	7.	dʒɑ ʃɑ	7.	bɑ ðɑ	7.	pɑ wɑ
8.	e ɛ	8.	ɑ ɔ	8.	lɑ ʍɑ	8.	dʒɑ hɑ
9.	dɑ sɑ	9.	ʒɑ wɑ	9.	sɑ ðɑ	9.	nɑ ʒɑ
10.	gɑ nɑ	10.	pɑ fɑ	10.	hɑ wɑ	10.	hɑ fɑ
11.	dɑ wɑ	11.	jɑ ʒɑ	11.	dʒɑ rɑ	11.	mɑ vɑ
12.	tʃɑ gɑ	12.	kɑ wɑ	12.	jɑ tɑ	12.	tʃɑ pɑ
13.	hɑ vɑ	13.	tʃɑ nɑ	13.	hɑ ʒɑ	13.	bɑ ʒɑ
14.	ɛ ɛ	14.	æ ɔ	14.	gɑ wɑ	14.	nɑ ʍɑ
15.	dʒɑ zɑ	15.	bɑ θɑ	15.	dʒɑ jɑ	15.	gɑ fɑ
16.	jɑ wɑ	16.	lɑ vɑ	16.	o o	16.	ʊ ʊ
17.	lɑ ðɑ	17.	dʒɑ ʒɑ	17.	ʃɑ fɑ	17.	dɑ ðɑ
18.	ɛ o	18.	ʒɑ vɑ	18.	gɑ vɑ	18.	nɑ θɑ
19.	nɑ sɑ	19.	lɑ fɑ	19.	o ʌ	19.	jɑ vɑ
20.	kɑ fɑ	20.	zɑ ðɑ	20.	jɑ wɑ	20.	nɑ ʃɑ
21.	lɑ θɑ	21.	ʊ ʌ	21.	kɑ θɑ	21.	e o
22.	ɪ æ	22.	mɑ ʍɑ	22.	mɑ ʃɑ	22.	e u

Q							
1.	jɑ ðɑ	4.	gɑ ðɑ	8.	o ʊ	12.	tʃɑ tɑ
2.	dɑ wɑ	5.	e ʌ	9.	u ʌ	13.	dʒɑ tʃɑ
3.	tʃɑ bɑ	6.	gɑ ʒɑ	10.	dɑ vɑ	14.	ɪ ʊ
		7.	dɑ θɑ	11.	gɑ hɑ		

The pairs are arranged in chance order. There are twenty-two pairs in each of sixteen columns and fourteen pairs in one column, making a total of 366 pairs arranged in seventeen columns. The columns are lettered from A to Q inclusive.

Five hundred forty-eight subjects served in this study. They are to be grouped as follows:

Groups	*Male*	*Female*	*Total*
Adult normals	108	115	223
Adult speech defectives	43	19	62
4th and 5th grade normals	22	28	50
4th and 5th grade speech defectives	28	12	40
2nd and 3rd grade normals	27	33	60
2nd and 3rd grade speech defectives	18	18	36
Jr. prim. and 1st grade normals	23	27	50
Jr. prim. and 1st grade speech defectives	15	12	27
Total			548

None of the subjects used presented in either ear any significant reduction of auditory acuity. All cases with determined or suspected hearing abnormalities were omitted. The normal adults were undergraduate and graduate students in the University.

The speech defectives were individuals presenting in the great majority of cases mild functional disorders of articulation. A small number of these cases were severe. The adult speech defectives comprised five high school, fifty-two undergraduate, two graduate, and three unclassified students. The disorders of articulation included the S lisp and the substitution and omissions of sounds without reference to any organic anomaly or pathology in the peripheral speech mechanism as an etiological factor.

The third, fourth, and fifth grade and the adult normals were tested in a typical class-room situation. As many as fifty-two adults were tested in one group. The grade groups of normal children ranged in number of pupils from twenty to twenty-five. Pupils in the junior primary and in the first and the second grades were tested individually.

In nearly every instance, the speech defectives of all ages were tested individually. On a few occasions, however, the adults were tested in small groups ranging in number of individuals from three to twelve.

In the case of the adults and the fourth and fifth grade pupils, both normals and defectives, the entire test was administered in one class hour. Brief rest periods were given at the end of each column of sounds and a longer relaxation period about midway in the test. For individuals below the fourth grade the test was given in two parts at two different class periods. The usual rest pauses were also observed here.

Great care was taken to make sure that the subjects knew the exact nature of the test. In general the instructions were as follows: "This is a test to learn how well you hear speech sounds. The sounds will be given in pairs. You are to tell whether the two sounds of each pair are the same or different. If they are the same you write S. If they are different you write D."

Preliminary practice was given by using column A. The subjects were allowed to speak the answers together in competition until the nature of the test was thoroughly understood. Mention was made that the subject should record his answers by going

from the top of the column to the bottom and from left to right on the test blank. A brief pause was given at the end of each column of sounds. The examiner remained out of the line of vision of the subjects in order to avoid lip reading. Sounds occurring during uncontrolled disturbances in the testing situation were repeated. In the case of the youngest group, the children responded verbally by "Yes" for "same" and "No" for "different" and the examiner recorded the answers on the test blank. All listeners were charged to give strict attention and when in doubt to guess.

Too much emphasis cannot be placed upon holding constant all attributes of sound except the one under consideration, namely, quality. Extreme care was exercised to keep the sounds of each pair exactly alike in regard to pitch, intensity, and duration. Pains were taken also to avoid differences in inflection. The examiner attempted to produce the sounds in a pleasant and normally pitched voice. The staccato form of utterance was adhered to.

Table I shows that at every age level individuals with mild functional disorders of articulation make significantly more errors than normal speakers. It is noteworthy that the mean number of errors for the adult defective is larger than that for any of the groups of normal children.

All groups had the most difficulty in distinguishing θɑ from fɑ and ðɑ from vɑ, while not a single individual in any of the groups missed the following pairs: gɑ hɑ, kɑ ʍɑ, tʃɑ mɑ, and jɑ fɑ.

There is not a single pair of sounds which alone distinguishes speech defectives from normals. Speech defectives do not consistently miss any particular pair of sounds more frequently than normals, but they miss a greater number of pairs. This fact is revealed in Table II.

When the groups are compared on the basis of per cent of pairs missed (Table III), it is found that the speech defective miss a significantly greater proportion of the pairs than the normals.

Table IV shows a relatively high relationship between sounds presenting articulatory difficulty and those not discriminated in the test by cases manifesting the severer forms of disorders of articulation. Sixty-three per cent of all of the pairs missed by the twenty severer cases contained sounds with which these cases had articulatory difficulties.

TABLE I

Comparison of Normals and Speech Defectives in Regard to Number of Errors

Group	Mean	O. D. and its P. E.*	S. D.	Range	Number of Cases
Adult Defective	14.0		15.5	0—94	62
Adult Normal	3.8		2.6	0—12	223
		10.2 ± 1.3			
4th and 5th Grade Defective	27.0		28.6	5—124	40
4th and 5th Grade Normal	5.3		2.8	1—12	50
		21.7 ± 7.2			
2nd and 3rd Grade Defective	19.6		19.2	2—92	36
2nd and 3rd Grade Normal	8.1		3.5	1—16	60
		11.5 ± 2.2			
Jr. Prim. and 1st Grade Defective	40.1		23.3	11—96	27
Jr. Prim. and 1st Grade Normal	8.2		4.7	2—23	50
		31.9 ± 3.1			

* An observed difference is considered significant if it is three or more times its probable error.

TABLE II

Per Cent of Pairs Missed More Frequently and Less Frequently by the Defectives than by the Normals and the Per Cent of Pairs Missed an Equal Number of Times and Not at All by Both Defectives and Normals.

Group	More Frequently	Less Frequently	Equal Number of Times	Not at All
Adults	71	2	26	1
4th and 5th Grade	84	3	13	0
2nd and 3rd Grade	64	8	27	1
Jr. Prim. and 1st Grade	81	6	13	0

Such an analysis seems of great practical importance in such cases as No. 1. This individual did not miss a pair that did not contain a sound with which he had articulatory trouble. The mode of attack for re-training is clearly indicated in this particular individual. In all of these twenty cases the inability to discriminate between speech sounds seems an important and direct etiological factor in their disorders of speech and should be taken into serious consideration in their retraining program.

In the construction of a test of the sort reported in the present study one must guard against devising another instrument for measuring general intelligence. The main precaution to be taken is, of course, in the direction of the content of the test. The content should have little if any material demanding the operation to any appreciable extent of the factors most directly involved in general intelligence. Such factors as ability to understand and follow directions, attend to the task at hand, and to adjust to rapidly appearing new situations, may be so important for the particular test, however, that it demands a good deal of the general intelligence of the child. To determine the amount of dependence of ability to pass the speech sound discrimination test upon general intelligence two correlations were calculated. In each instance the correlation was found between Stanford Binet I. Q.'s and number of errors on the speech sound discrimination test. In one instance, normal, and, in the other, speech defective children were used. Table V gives the results. It is noted that according to the statistical device used, no relationship exists between the two abilities. Thus the speech sound discrimination test seems to be measuring a specific rather than a general disability, which is apparently causally related to disorders of articulation.

TABLE III
Comparison of Normals and Defectives in Regard to Per Cent of Pairs of Sounds Missed

Group	Percent	O. D. and its P. E.
Adult Defective	74	
Adult Normal	22	
		41 ± 2.2
4th and 5th Grade Defective	85	
4th and 5th Grade Normal	19	
		66 ± 1.9
2nd and 3rd Grade Defective	69	
2nd and 3rd Grade Normal	33	
		36 ± 2.9
Jr. Prim. and 1st Grade Defective	83	
Jr. Prim and 1st Grade Normal	38	45 ± 2.2

The test was given three times to 52 normal adults and the two better scores for each individual were considered in the determination of the correlation. In one trial the range of errors was from 0 to 6 and in the other from 0 to 8. The correlation coeffi-

cient was .72 ± .07. The S. D. of one distribution was 1.3 and of the other 1.5. This correlation is not as high as one would like to have it but the extremely small range of the two distributions used operated to make a very small discrepancy between the two scores of any one individual relatively large.

TABLE IV

Per Cent of Pairs of Sounds Missed Which Involve the Sounds Causing Difficulty for Individuals with Relatively Severe Disorders of Articulation

Case	Age	Sex	No. of Errors	Percent
1	15	M	44	100
2	9	F	14	43
3	6	M	38	42
4	5	M	22	41
5	6	M	92	43
6	7	M	11	55
7	6	M	23	78
8	7	F	54	72
9	6	F	39	67
10	6	M	25	68
11	5	F	11	64
12	Adult	M	12	58
13	9	F	29	69
14	6	F	96	49
15	5	F	52	69
16	5	F	29	72
17	19	F	11	73
18	14	M	34	74
19	15	M	43	63
20	6	M	69	62
				Mean 63.1

GENERAL SUMMARY

1. In principle each sound in the English language was paired with every other sound and with itself to comprise a test of three hundred sixty-six pairs of speech sounds.

2. This test was given to 383 normals and 165 speech defectives. Both groups ranged in age from 5 years to adulthood. The speech defectives consisted of individuals with functional disorders of articulation.

3. At every age level the defectives made significantly more errors on the test than normals.

4. An analysis of the errors of those individuals with the most severe disorders of articulation showed that a high percentage of

TABLE V
Correlation Between Speech Sound Discrimination
Ability and Intelligence

Group	r	No. of cases
Speech Defective	$+.044 \pm .100$	44
Normal	$+.097 \pm .020$	37

the sounds missed in the test were those with which these cases were having speech difficulty.

5. There was no correlation between scores on the speech sound discrimination test and Stanford Binet I. Q.'s.

6. The reliability of the test is .72.

THE TREATMENT OF STAMMERING*

BEING THE INTRODUCTION TO A NATION-WIDE COOPERATIVE STUDY OF THE TREATMENT OF STAMMERING

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HISTORICAL

FROM our present historical point of view, we of today possess a clear perspective of the gradual invasion, during more than a century, of the speech problems of the deaf, the deafened and the hard of hearing, into our national educational field, and can realize the remarkable fruits of the important educational projects undertaken on behalf of these handicapped individuals. And looking back a quarter of a century, we can also already discern another, newer educational invasion to be definitely making its way over the educational horizon, concerning itself not with the speech problems of the deaf but with the speech problems of the hearing. As the older movement for the deaf has kept up a valuable and even necessary relationship to otolaryngological practice, so also the newer movement in disorders of speech for the hearing, must be linked up with medicine. The bearing of problems in disordered speech on the fields of anatomy, physiology, laryngology, otology, pediatrics, psychiatry, neurology, and practice of medicine is read-

* The address of the President of The American Society for the Study of Disorders of Speech, Chicago, December 31, 1930.

ily discernible. In addition, this newer educational movement in disorders of speech is also especially involved in the more recent remarkable developments of the science of psychology, and especially of behavioristic psychology.

The relation of these two educational movements to each other—the older for the deaf and the younger for the hearing—has not yet definitely disclosed itself. Each movement will be interested in progress in scientific knowledge of speech production and of speech control. And already one is also discerning a certain tendency to link the two movements for purposes either of common success in accomplishment, or of economy in effort. It will be well, as the future develops, to keep an open mind as to possible helpful cooperation between these two educational movements.

In order to evaluate the historical significance of this occasion, it is well also to visualize this convention and its purposes in relation to these two important national educational movements. In the first place, if I am given to see the situation clearly, the organization of an association like The American Society for the Study of Disorders of Speech represents in itself a major and necessary step in the healthy progress of the educational movement for the correction of disorders of speech. The organization of this society indicates a healthy impatience with our own deficiencies, and with the deficiencies of the educational system. As a matter of course a project of such scope and importance requires an established machinery and method by which its sponsors may not only attain to mutual acquaintance and mutual discussion of common problems, but may also work together as an organization that shall serve as a stimulus and guide for the continuous development of high standards of ethics and of efficiency in this important national project as yet in its infancy. In order that such ideals of conduct and practice shall be attained and fulfilled, it is of especial importance that they should be closely kept in mind, to the exceusion of personal self-seeking, and in this purpose a strong national organization can serve an important function. The intelligent development of The American Society for the Study of Disorders of Speech, then, to meet a present vital educational need, should have the earnest and unselfish support of all concerned.

In the second place, the historical significance of this convention is denoted by the fact that, in its purpose to enter on a broad,

comparative study of the treatment of stammering, it represents the first effort to place one of the major purposes of that educational movement under a broad and sympathetic, but critical, survey.

And still a third item in this historical evoluation lies in the important fact that the field of effort involved in the educational movement for the correction of disorders of speech concerns problems which in character, difficulty and method of approach, are widely separable one from another, and demand careful differentiation into groups. The treatment of disorders of speech has been commonly conceived of as a work concerned with speech re-education. If we compare the practical problems, for example, which on the one hand concern articulative disorders and on the other concern stammering, we can, to be sure, readily conceive of the former—the articulative disorders—as a relatively simple problem speaking generally, in re-education of the speech function; but can this be said in the same sense of the stammering group? In articulative disorders the neuro-muscular system of speech production is usually under the control of the will of the sufferer. In the stammering problems the neuro-muscular system of speech production is characteristically out of control of the will of the sufferer. And, besides, the manifestations of stammering involve an important general psychologic disturbance, closely involved with the uncontrollable psycho-muscular function of speech production, a factor that plays only a very minor role in the articulative problem. As compared with the more simple educational problem presented by the articulative disorders, the treatment of stammering requires a broader and deeper insight into underlying physiologic and psychologic factors,—into symptoms and into psychophysiologic methods of approach.

These wide and important differences in the problems involved in articulative defects and stammering must be clearly considered in every step that leads up to and concerns treatment. Especially as to preliminary education designed to fit the worker for service in this field, must a clear differentiation be drawn. The degree and type of education that practically suffices for successful treatment of ordinary articulative defects may be well-night useless as a foundation for the treatment of stammering. If from this time on we shall begin to make these differentiations more clearly, this

occasion may well constitute a definite forward step in the progress of the national educational movement for the correction of disorders of speech.

And finally, if I am not mistaken, the successful consummation of the purposed comparative study of the treatment of stammering which we are now entering upon, is destined to accomplish an important forward step in clarifying the significance and possibilities of this great educational movement, not only for its own workers and sponsors, but also for the great public of the United States at large.

PRINCIPLES AND IDEALS

In the present highly confused state of mind concerning the proper treatment of stammering, it may be well to look over the situation as it exists today and to point out briefly certain outstanding ideas, or principles, that need to be clearly recognized,—principles that apply for the most part also to the entire practice in disorders of speech.

One of these ideas concerns the drawing together of the numerous centers of effort in disorders of speech into a mutually understanding and harmoniously operating national organization. As has already been suggested, the creation of The American Society for the Study of Disorders of Speech represents the first important effort towards nationalization. And the cooperative study of the treatment of stammering promises to be another such step.

Underlying real success in any continuing, complicated and important human effort must be ethical principle. Fundamentally, ethics demands responsibility that goes directly back to the individual whose welfare one's labor subserves. The practice of medicine is built up on the basic principle that the welfare of the patient must be placed above every other consideration whatsoever. High standards of education, direct responsibility to the patient, competitive stimulation both as to research and practice, and ethical principles that exert a constant restraint and guidance in all professional relations, constitute the foundations on which the idealism and efficiency of the medical profession have been built. These ethical principles not only provide freely for consultation between physicians, concerning a particular patient, but also, when the patient's welfare seems to demand it, for the voluntary complete transfer of his care to another member of the profession.

The relation between work in disorders of speech and the practice of medicine is too close to warrant our overlooking these facts. The ethical responsibility of the worker in disorders of speech must, in the last analysis, also relate directly to the sufferer whom he serves. The stammerer cries for relief. He is in grave distress. If we are intelligent and possess real ethical conceptions, what alone can be our answer to his cry? Our responsibility to him must be faced. We must not shirk. If we fail, the sufferer is helpless. Our answer to his cry must be: "We can and will solve your problem. You shall have the best possisble service today, and you shall have the benefit of the accumulation of new helpful knowledge as it develops. And gradually our solution shall be extended to cover the entire country."

No one can perceive and appreciate more clearly than the speaker the high idealism of the educational profession. But with the entrance of a new type of service into the educational field, such as that represented by an organized effort to alleviate and arrest stammering, and especially in view of the confusions so prevalent as to what actually constitutes proper treatment, is it not possible that the educational profession may in spots have become ethically confused in this new relation? A danger is certainly disclosing itself. Superintendents, or principals, or other officials of our public school systems, who have supervision over the work in disorders of speech, being often too far distant from the details of the problems involved really to understand them, are, even now, here and there, responsible for conditions that, to say the least, should not exist. One would not be far wrong if one were to assert that not all the superficiality and deception in the treatment of stammering lies at present outside the public schools. And you and I should bear in mind not only our own responsibility in such a situation, but also the fact that conditions of this kind are not only unjust to the stammerer, but also that they reflect on the entire educational movement in the field of disorders of speech, and on you and me personally who stand behind that movement.

The normal attitude toward any individual problem of stammering is the acceptance of that particular problem as a challenge, demanding that kind of insight into the nature of the problem and that manner and degree of applied, ingenious, patient, tenacious effort that shall ensure its final solution. A high degree of regu-

larity in the successful treatment of the stammering problem demands particularly a dog-like, friendly tenacity that refuses to admit the possibility of failure. Such is the very nature of the problem—individualistic, difficult, prolonged. One of my correspondents expresses the thought that her particular job in life has seemed to her to be to find out how to treat stammering successfully in large groups, but, she adds regretfully, "I fear I am doomed to fail."

I cannot but feel that the problem of treating stammering in our public schools demands the closest study we can give it. Certain it is that if, with confused conceptions of what should be done and with grossly inadequate machinery for doing it, we accept a mass of serious stammering problems into our school service and jostle them about inadequately, the outcome is not going to be to the advantage of the stammerer. No problem demands more definite ideas as to what should be done, as well as exact machinery for doing it.

To change the nature of the problem is impossible. Whether the schools can adapt their rather rigid machinery to handle successfully this extraordinary special problem, is a matter for further careful study. First we must try to find out by coöperative study and research what is indeed the best method of treatment. Then we must endeavor to fit the machinery of the schools to that requirement. But if we bungle seriously in that effort, to the lasting injury of the stammerer, the poor fellow must suffer on until a better machinery has been created outside of the schools. In the meantime the failure of the school is an advertisement for the quack. A means of treating stammering successfully somewhere and somehow must be created on a national scale.

Even at the best, under any successful plan, it will be quite impossible for the schools entirely to solve their speech problems. On this occasion, suffice it merely to point out in this connection that provision should be made for the treatment outside of the school of cases of stammering that have been treated unsuccessfully by the speech teachers and for the handling of cases of stammering among persons not enrolled in the school systems.

With respect to the general problem of treating stammering, two facts seems to me to be especially significant. The first is that after generations of study of the disorder, diversity of opinion

and confusion as to principles and method of treatment are perhaps more in evidence than ever. And the second fact is the paucity of the literature on treatment as compared to the literature on manifestation and cause. A written science of the treatment of stammering still remains to a large degree unaccomplished. It would almost seem that discussion of treatment had been rather painstakingly avoided, as if unknowable, or, at any rate, intangible. No wonder, then, that diversity and confusion in the practice of the treatment of stamering is so evident. Is it possible that progress in treatment is being clogged by an excessive zeal in discovering cause? And yet treatment is the aim and purpose of all study of the disorder, and is everywhere being carried on. The object of a comparative study of treatment may well be conceived of, in one sense, as the inauguration of a purpose to create a definite scientific literature on the treatment of stammering. With the development of that literature, based on continued study and research, the advancement of definite knowledge as to treatment is inevitable.

While physicians throughout the world seek the cause of cancer with a zeal only measured by the importance of the disease, at the same time research as to the best possible means under present knowledge of eradicating the disease as it develops, is carried on with even an equal zeal. And such should be our attitude toward the treatment of the stammerer of today.

To advance a real understanding of treatment, we need to acknowledge individually our own self-insufficiency, and to seek to familiarize ourselves thoroughly with the light that others might throw on our own knowledge of the problem. We need to correlate all knowledge of treatment, and to weigh the relative value of each presented fact, and theory. We need to pool our individual resources of knowledge, that each may evaluate the conceptions of others and so clarify his own, and perhaps, out of all ideas as to treatment, to create a newly synthesized conception that is better than any we have indivídually heretofore conceived. But we should also realize that different workers, because of the variation of education, training and experience of each, might naturally approach the problem of treatment with, to a greater or less degree, his own peculiar attitude. Nevertheless, no such individual can

be on safe ground until he has acquired a strong and broad knowledge of the entire subject of treatment.

But even after the various conceptions have by sufficient discussion become understood, until such conceptions have been adequately tested out on the stammerer himself, we shall still be floundering in the confusing realms of doubt as to the relative merit of each method. And any effort to test conceptions of treatment must be under the supervision of representatives of the entire group of workers. Individual conceptions of treatment are so sincerely and deeply believed that sponsors of each conception must be given definite assurance that the tests of his methods are sincerely carried out. Otherwise, the ultimate purpose of the effort, i. e. to determine definitely how the stammerer can best be helped, is destined to relative failure. What we are seeking is the replacement of theory and doubt by actual fact as to what methods of treatment succeed to the highest degree; and the establishment of that fact can be accomplished only by overcoming, in so far as possible, the critical doubts of believers of counter conceptions.

As president of The American Society for the Study of Disorders of Speech, I assumed, on May 27, 1930, the responsibility of mailing to the leading students of stammering of the United States, in so far as they were known to me, a letter inviting them individually to participate in a coöperative nationwide study of the treatment of stammering. At that time I sought suggestions widely as to whom to invite to take part in this convention, stating that participation was in no manner to be limited to members of The American Society for the Study of Disorders of Speech. In most cases I have followed the suggestions offered as to whom to invite. While I have doubtless erred in the matter of omission of persons who should have a place at this gathering, I have erred unintentionally. I have intended to extend an invitation to all sincere students of the disorder. Inadvertent omissions of persons who should be with us in this study may, I hope, be corrected, that they may join us at a later period.

I would like to state that no offer of presentation of a paper on the treatment of stammering at this convention has been refused.

I take this opportunity to express my personal appreciation

for the earnestness and cordiality with which this invitation has been accepted. I quote from the letter of invitation mentioned:

"That stammering is a terrible human scourge is an accepted fact. If I were to assert that the 300,000 or more stammerers in the United States were not receiving the help that they have a right to expect, and even to demand, you would probably agree. That treatment afforded the disorder in the schools, clinics, institutions and private practice, is, speaking as a whole and not of individuals or of particular institutions, confused, superficial and inadequate, is a matter of common knowledge.

"Since psychology became more active as a means of approach to an understanding of the problem, we have been spending years in investigation. We have investigated and treated as individuals. We are still working as individuals, knowing little about what the other is actually doing. We have never seriously tried to coöperate in an effort to clearly determine those methods of approach to the problem which were conclusively effective under our present knowledge; in other words, those ideas that we could all agree on as definitely proven to be important, and which should enter into all methods of practical approach to the problem.

"Confusion as to treatment has been due in large part to our feeling that so long as the cause of stammering remained largely in doubt, no agreement on treatment would be possible.

"But discovery of cause in all its detail may require another hundred years. In the meantime, for lack of method and machinery, the lives of stammerers are being ruined wholesale. The vital question now is how to best aid the stammerer of today, and through the months and years during which we are struggling with the problem of cause. Indeed, even if cause in all its detail were to be open before us this year, we would be utterly unprepared to take advantage of such knowledge. For, first, even when cause in detail is known, I prophesy that certain principles of treatment, already known to individuals, will still remain the most important basis for effective approach to the problem. And, second, the national machinery for carrying out effective treatment, has still in a large measure to be created.

"In effect do we not fiddle while the stammerer suffers? By 'we' I mean the earnest men and women who are real students, who sympathize with the stammerer, and who would like to aid him. Are we *merely* students? Or are we capable of putting our studies into practice to solve a great national problem?

"Since Rome is burning, should we not stop fiddling? I believe that we should study cooperatively the methods and machinery; that we should prove out now, together, the most effective means of treatment, and that we should begin now to found thoughtfully a national machinery of approach to the problem."

The plan of coöperative study, in so far as already conceived, includes, first, a survey, especially as to principles, of all ideas concerned with the treatment of stammering; that idea constitutes the purposes of this present meeting. Second, the careful analysis of the presentations made by this survey. The purpose of such study is to determine clearly differences and agreements. Thoroughness rather than haste is the thought. Third, after a year of such study, during which interchange of ideas by correspondence should play an important part, the proposal is again to present to the convention the results of this analytical study.

In the meantime a national committee, to be provided for at this present convention, shall be determining the details and possibilities involved in beginning in 1932 a careful research study of the results on stammerers themselves of applying the various principles of treatment that have been approved. The report of this research committee, as to method etc., together with the presentation of the later analytic studies of treatment, should be agenda of the annual Convention of The American Society for the Study of Disorders of Speech in December, 1931. By proceeding deliberately we shall not only proceed more thoroughly, but we shall also be encouraging the infiltration of the ideas we are studying into the minds of students generally,—one of the most important desiderata.

In conclusion, we are here, first, in the practical interest of the stammerer, not merely of tomorrow, but especially of today; and, second, in the practical purpose of coöperating earnestly on a national scale to that end. We are here in order to coöperate in the clarification of misunderstandings and confusions concerning the treatment of stammering. We are here in a spirit of mutual respect, sincerity and tolerance of opinion. We are here as students and practitioners who are determined to work together to attempt to set up the best possible plan for the solving of the stammer's problem, and to adapt that plan to the detailed needs of the nation as a whole. We are here to demonstrate that we can work together in a friendly and tolerant spirit for the solution of a great national problem.

THE PROBLEM OF VOICE PLACEMENT

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UNDOUBTEDLY every teacher of speech and voice has sometime encountered the term "voice placement." He has heard it glibly used by a teacher or a colleague, or has seen it jumping out at him from the printed page. Is there any accepted meaning of the term? Frequently the term is made more specific by being called "frontal placement." Some readers will discover a familiar note in the statement that "the voice should be directed at the hook of the palate."

There is no doubt that this term "placement" is a figurative word. When one talks of 'frontal placement" as does Dr. Meader in her survey of the objectives of speech training in the elementary schools of England, does it not mean that the thing mentioned is the sensation that comes to the listener when the voice of the speaker seems to come from the region directly behind the front teeth? The "hook of the hard palate" is given the same location by some who employ that term.

Voice teachers in Germany, England, and in the United States try to establish "frontal placement" in the voices of their pupils. Why is this desirable? Observation by the writer, clarified by discussions with others, has indicated several results from "frontal placement. Equipment such as the Koenig manometric flame apparatus which aids in the observation of speech sound produced with "frontal placement" indicates that the speech sound so produced has more energy as shown by the amplitude of the sound wave than has the same sound produced at a "placement" other than "frontal." The hearer can distinguish a difference of quality in the sound produced with "frontal placement" and in the same sound produced with another "placement." The reasons for these effects will be elaborated in this paper.

Efficient voice production cannot be achieved unless "frontal placement" is established. It means conservation of energy for the producer of speech sounds and for the exasperated public trying to hear what the speaker has to say. It means better normal quality, hence better speech.

The purposes of this paper are: (I) to inquire into the causes of this phenomenon called "placement"; (II) to discuss the relation of "placement" to *intensity* and *quality;* and (III) to make suggestions concerning methods of establishing "frontal placement."

(I) The human voice is the product of certain forces working under acoustical laws or principles. The respiratory tube with the aid of the mouth-opening and cavity provides a container variable in form for the sound conducting medium,—air. The walls of this tube are more or less resilient; its shape and length readily changeable. A valve at the top of the trachea, housed in the structure called the larynx, furnishes a mechanism for setting up sound waves in the air within this respiratory tube. The nature of the mechanism in the larynx is relatively immaterial to this discussion. When it is functioning at its highest efficiency, it is free from excessive tension. Below the valve formed by the vocal folds in the larynx is a column of air enclosed by the cartilaginous rings of the trachea and bronchial tubes. This column of air is relatively fixed in its length and cross-section size. Above the valve the respiratory tube and mouth enclose a body of air the natural frequencies of which can be quickly changed by varying the coupling of the mouth and pharynx cavities, changing the length of the tube as a whole, and modifying the size of the opening outward. The walls of the pharynx, the tongue, the teeth, the lips, the velum, all play a part in the activities necessary to the production of the frequencies characteristic of the various speech sounds.

The acoustical laws or principles at work in voice production are: (a) The particles which constitute elastic mediums oscillate when disturbed and tend to transfer this disturbance to adjacent elastic bodies. (b) Enclosed, or partially enclosed bodies of air have characteristic rates of oscillation, or vibration, determined by: the length of the column of air, when its length is greater than its cross-section; the openings into the enclosed body of air,[1] [the larger the opening the higher the rate of oscillation, the length remaining unchanged]; and the cross-section of the column of air,

[1] When the column of air is open at both ends, the characteristic frequency of oscillation is twice what it is when it is open at only one end. This gives rise to the two terms "open resonator" and "closed resonator."

which affects the frequency only a trifle,[2] so long as the length is considerably more than the cross-section. (c) The resiliency of the walls of the air container affect the characteristic pitch of the enclosed body of air.[3]

The mystery of the human voice lies in the combination of certain forces operating under fairly well-known acoustical principles.

The description of "frontal placement" given in the opening paragraphs used the sensation of the hearer as the criterion of the location of the "tone." All varieties of placement are given their classifications on the basis of the sensation aroused in the hearer. The extreme in one direction is heard when the voice seems to come from way down in the throat. The extreme on the other side is heard in the voice that seems to be all "head tone" or even seems to come from a point in front of and above the mouth. The question arises, which of the many factors involved in the production of the human voice is responsible for this characteristic known as "placement"? Before trying to answer this question, let us review the factors involved in voice production.

Let us call the respiratory tube, plus the mouth cavity, the vocal resonant tube.[4] As far as mechanism is concerned, there is the vocal resonant tube consisting of that enclosed body of air above the valve in the larynx. It is unnecessary to review the various means by which this tube can be changed to provide the various frequencies characteristic of the various speech sounds. The source of the energy wave, the original disturbance which sets the air in the tube into oscillation, is the valve of the larynx. This valve, acting as an "interrupter" mechanism, intermittently blocks the passage of the column of air being exhaled and lets it out in the form of "puffs" of compression. These puffs of compression set the air particles in the vocal resonant tube into oscillation, and

[2] The constant which must be added to the resonant tube length is .88 x Diameter.

[3] If a glass tube be blown first when stopped with the palm of the hand and again when stopped with a thin rubber membrane, the pitch of the sound produced is considerably higher when the rubber membrane is used as a closing device.

[4] A clearer understanding of the voice mechanism can be gained by thinking of the resonators involved in voice production as a resonant tube, a body of air through which the energy sound wave must pass on its way to the outer air.

this total product is the condensation-rarefaction pattern characteristic of the vocal resonant tube at that moment. If the vocal resonant tube is set for the *a* in *father,* that condensation-rarefaction pattern will be produced. If the tube is set for the *ee* in *see,* that sound will be produced. But what determines whether the sound produced will seem to come from the "hook of the palate"?

Fortunately the frequency at which the valve in the larynx will interrupt the column of air in process of exhalation is variable. If this were not so, a montony of pitch would result. If it were not so, nothing could be done about the problem of voice "placement." Observers will agree that all of the various vowel sounds, and the voiced consonants as well, can be produced at one pitch without any variation in the "placement." This indicates that the phenomenon called "placement" is the product of some fixed factor. There seems to be no relatively fixed factor in the whole apparatus other than the trachea and bronchial tubes. These structures provide a column of air below the valve in the larynx which is relatively constant in length and cross section.

Is it possible that any other factor is responsible for "placement"? The tube above the glottis is varied for each sound produced. When the pitch is constant, the "placement" remains the same. That fact eliminates the structures above the glottis from consideration as a cause of "placement." Is it possible that the resiliency of the walls of the vocal resonant tube is responsible? This factor is also eliminated when one observes that the "placement" does not change so long as the pitch remains constant, regardless of the variety of quality provided by the tonicity of the walls of the vocal resonant tube. The elimination of these two possible factors leaves only the variation in the fundamental pitch of the "energy tone" as a cause of "placement." But why should variation in the pitch of the voice be the cause of the phenomenon called "placement"? Since all of the vowel sounds representing a range of frequencies from 300 d. v. to 1200 d. v. can be produced at one pitch with no apparent change in the "placement," the phenomenon cannot be caused by the relationship between the fundamental frequency of the larynx tone with the frequency of the speech sound. The only remaining factor is the column of air below the glottis, the column of air provided by the trachea and bronchial tubes.

Several questions arise from this assertion. (1) Does an apparatus such as the valve of the larynx set up disturbances in the air on both sides of it? (2) Can the disturbance set up in a body of air "behind" a sound producing apparatus, such as is found in the larynx, affect the operation of the sound producing mechanism? (3) If such an effect is possible, is it powerful enough to cause the phenomenon known as "voice placement"?

The answer to number one is in the affirmative.[5] This can be proved by providing a reed with a tube behind it and by drawing air through the tube initiating a sound which can be used to stimulate other enclosed bodies of air. Also, one can learn to produce the various speech sounds during inhalation, which involves the same tendency.

Likewise the second question can be answered in the affirmative. The fundamental pitch of a small artificial larynx made from a light-weight rubber tube flattened with a paper clip used to stretch the lips forming the opening, changed from 320 d. v. with a tube 52 cm. long to 345.6 d. v. with a tube 62.5 cm. long. The variation in a harmonica reed with a natural frequency of 128 d. v. was from 121.8 with a tube 49.2 cm. long to 288 d. v. with a tube 44.1 cm. long.

The answer to the third question is likewise in the affirmative, but the evidence to suport this affirmation is not experimental data. However, there must be a cause for the phenomenon of "voice placement." The column of air below or behind a reed does control the pitch of the reed. Is it not reasonable to assume that the column of air below the glottis exerts sufficient influence to give rise to the phenomenon called "placement"? The application of the *method of residues* eliminates all other factors as responsible for this phenomenon. This reasoning leads to the conclusion that infra-glottal resonance is responsible for "voice placement." When a person uses "frontal placement," the larynx apparatus is responding at a frequency which is aided by the resonance in the column of air in the trachea and bronchial tubes. This means that every individual has a normal pitch level which when used will produce frontal placement and at the same time provide the most efficient voice for the person, providing other factors are favorable.

[5] Sir Richard Paget, *"Human Speech"*; Harcourt, Brace & Co., N. Y., 1930. p. 203.

This theory is based on the assumption that the trachea-bronchial tubes provide a resonator which has a certain frequency relationship to the sound-producing apparatus tone. Just what this exact relationship is, cannot be stated with the experimental data at hand. From trying out various favorable pitches, the writer has found that a very low-pitched sound is favored. The next higher one so favored by the aid of the infra-glottal resonance is the one that gives "frontal placement." The next tone seems to be a musical fifth above this "normal pitch" level tone, and the next is found in the falsetto an octave above the normal pitch. Data concerning the length of the trachea and the bronchial tubes do not seem to indicate a sufficient length to provide this frequency relationship mentioned, but the reader can observe this himself if he will stop his ears closely and hum. The pitches which show reinforcement by the infra-glottal resonance provide the sensation of greater resonance in the hummed sound.

(II) When a discussion of "voice placement" was offered at a Round Table before the Voice Science Section of the convention of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, questions were asked to the effect that might not "placement" be a matter of quality and might it not be a matter of intensity. Undoubtedly both of these characteristics of vocal sound are inseparably linked with "placement." They are linked with the cause of placement in the same manner as thunder is linked with lighting. They are results of placement. Being concomitants of placement, they might easily be mistaken for causes.

As the writer views it, vocal quality is the product of the condensation-rarefaction pattern for the various speech sounds. The various speech sounds have their own characteristic frequencies, which, added to the energy sound pattern, provide the speech sound quality. This pattern varies with the larynx pitch at which the sound is produced and with the sound being produced. It is probable that certain frequencies other than those characteristic of the speech sound might be produced as overtones, or difference tones, thus accounting for the individual's vocal qualitiy as a thing apart from his speech sound qualities. Dr. Fletcher[6] says that a certain degree of force must be provided in the energy tone

[6] *"Speech and Hearing"*; D. Van Nostrand Co., N. Y. 1929. Part IV, Ch. II.

in order to set up a series of overtones in musical instruments. This might be true also of the human voice. Undoubtedly some of the difference between a speech sound produced with *normal quality* and the same speech sound produced with *orotund quality* is due to the energy of the larynx tone in the latter tone. It seems reasonable to believe that the quality of voice called the *orotund* differs from the *normal* mainly because of the number and strength of the overtones produced. A statement in an early paragraph mentioned the effects of placement as shown by the manometric flame aparatus. When "frontal placement" is established, the condensation-rarefaction pattern shows the greatest amplitude of wave, or height of points of flame, that can be produced at any pitch in the normal register. The height of the flame is a function of the intensity of the sound. Observations lead the writer to believe that because of the aid given by the infra-glottal resonance to the operation of the sound-producing mechanism this greater intensity is produced. This greater intensity is produced with as little energy as can produce a less intensity at some "placement" other than frontal. This fact would tend to provide better quality regardless of the effect of greater intensity upon the overtones produced in the voice.

Suppose now that the "placement" is varied from the "frontal" position. The effects of this variation show in the quality of the sound produced because of the combination of the larynx frequency with the characteristic frequencies of the sound being produced and because of the effect of the varied intensity upon the overtones produced. The variations in intensity can be observed by the use of the manometric flame apparatus. The variations in the wave form can also be seen to vary with the variation in placement.

Although *quality* and *intensity* are linked inseparably with the matter of voice placement, they must be recognized as effects rather than causes.

(III) The process of establishing "frontal placement" can be divided into three phases: (1) determining the normal pitch of the individual which produces "frontal placement"; (2) training the individual to become aware of the sensation of "frontal placement"; and (3) removing inhibitions to the use of this "placemest" and the firm establishing of its use.

There are four means of determining the normal pitch of the individual. Three of these rely upon the auditory sensation for their criterion of placement. The experienced person can tell with a fair degree of accuracy from his auditory sensations when anyone is making use of "frontal placement." Observations of this kind cannot be used to aid the individual attempting to establish "frontal placement" except as a basis for the observer to give him directions to raise or lower the pitch of his voice. The second method which depends upon the sensations in connection with voice production does not aid the teacher but is designed to assist the student in finding his own normal pitch. This procedure consists in having the student stop his ears with his fingers, or thumbs, and hum rather loudly up and down the scale within his normal pitch range. The student humming with his ears stopped will be able to observe a pitch level at which the whole head seems to be filled with sound, with the least effort. A vowel can be intoned with the hummed *m* as the initial sound. Hearing the sound in this manned will give the student a check on his "frontal placement." Intoning the vowel also allows the teacher to check on the student's choice of pitch and the results it gives.

The third method making use of this sensation factor requires two pairs of stethescope binaurals. These two pairs of ear leads are connected with the same pair of rubber tubes. One pair of binaurals is inserted in the ears of the student, the other in the teacher's. Now the teacher is able to check on the choice of pitch made by the student, and he can even demonstrate the effect in his own voice so that the student will know what he is expected to listen for. After the normal pitch level has been found, the student produces a vowel with *m* as the initial sound, and while he is intoning the vowel, the ear leads are removed from his ears, allowing him to hear the sound in the open air, thus assisting him in knowing what the normal pitch sounds like.

The fourth method provides a visual check on what the ears of both student and teacher hears. Dr. Robert West mentioned the use of the Koening manometric flame apparatus in his paper on *The Nature of Vocal Sounds.*[1] His directions should be followed only so far as they refer to the height and clear-cut form of the

[1] *The Quarterly Journal of Speech*, November, 1926.

wave. Here again the student, this time with his voice projected into a mouthpiece which leads to the manometric capsule, runs up and down the scale until he finds the pitch which produces a clear-cut wave having the highest peaks (greatest amplitude) of any produced within his normal pitch range. This device shows very clearly the effect of "frontal placement" on the intensity of the sound wave. This last method seems to be more reliable than any of the others. However, in the absence of the manometric flame apparatus, one of the other methods of determining the normal pitch of the individual may be utilized.

The second phase of the therapy may requires further use of the manometric flame. The student with a sensitive ear will be able to establish his normal pitch level with little practice after he is shown the desired effect. The student with less skill in auditory discrimination may require several hours work with the apparatus. Progress may depend upon what has led the student to make use of incorrect "placement."

All of the cases which have incorrect "placement" present pitch levels which are either above or below the normal pitch. Pitch levels above normal may have developed as habits of meeting difficult emotional situations. At any rate some factor prevents the muscles which form the glottis from relaxing enough so that the "interrupter" mechanism can respond at a rate favorable to the resonance of the trachea-bronchial tubes. It may also be true that some of the cases with higher than normal pitch use a pitch level which is a musical fifth above their normal pitch. I believe that this pitch level might provide some facilitation from the infra-glottal resonance. Two cases have come to my attention in which the pitch level used was about that far above normal pitch. In cases such as this the student must learn to relax the throat. Cases of this kind require practice in active diaphragmatic breathing. This habit of breathing removes the tension from the vicinity of the throat to the waist muscles. This localization of muscular control may be prerequisite to meeting difficult situations with intellectual behavior.

The cases which present a below-the-normal pitch level, are, generally, those who have made a conscious effort to lower their voices. At one time, I used this type of "placement" and I have found it in bass singers, particularly. The quality produced

with a throat "placement" is mellow, but its intensity, hence its carrying power, is relatively low. Two years ago, I had a student who had been working for "frontal placement" for some time. He was a bass singer. His "placement" seemed to be way down in his throat. He had been advised to use relaxation for his throat quality. I instructed him to raise his pitch level about two whole tones. He did this, and within two weeks his "placement" had improved remarkably. His voice gained in flexibility what it lost in mellowness.

The pitch at which one speaks is largely a matter of habit; one can learn to speak at the pitch level which delivers the maximum of intensity with a minimum of effort. No one would try to make a student speak continually on one pitch level. Sufficient pitch change must be present in speech to aid in the differentiation of a series of phrases. Establishing "frontal placement" means that the person will use the pitch level which produces that "placement" as the middle of his range. From that level he will be free to raise or lower his pitch as the material and occasion demand. There is no doubt that a change in the pitch level may interfere with the highest efficiency of the voice, but what is lost in intensity efficiency is gained from the variety provided by the pitch patterns, providing that the patterns grow out of the response to the material and the audience. However, this is another problem which cannot well be discussed here. Suffice it to say that one can make possible a flexible voice by finding one's normal pitch level and using that as the *key* in which to read or speak.

BROADCASTING AND SPEECH HABITS*

HENRY ADAMS BELLOWS
Vice President, Columbia Broadcasting System, Inc.

THE other day I happened to enter a clubroom in which the broadcast of a football game was in progress. I was not instantly able to identify the announcer's voice but my companion said, "Wait a minute; if he says 'Believe you me', it's Ted Husing." And he did, and it was.

* An address delivered at the Chicago Convention, Dec. 30, 1930, and broadcast from Mandel Hall, University of Chicago.

The point of this episode is that through the power of radio this particular announcer has established one trick of speech as an unfailing identification—and has done it quite unconsciously. I doubt if Ted Husing knows that he uses "Believe you me" at all, and yet there are doubtless thousands of admiring boys all over the country whose customary speech Ted has enriched, if we are to call it that, with this phrase.

Radio is doing all the time, seventeen hours a day seven days a week, for millions of people what heretofore the pulpit, the stage, and the lecture platform have done relatively infrequently and for a far smaller number of people—it is providing audible models of speech. The models may or may not be good; the fact remains that, good or bad, they are sure to be imitated. People form their speech on what they hear, not on what they read, and certainly today they are hearing more radio than anything else.

Aside from music, the American public hears over the radio four distinct types of spoken material. Of these four, two are provided by professional announcers. The first is the ordinary form of program announcement, almost invariably written by somebody other than the speaker, and read with such semblance of spontaneity as the announcer can manage. The second is the running commentary on an interesting event—the story of a football game, a public ceremony, or what not—given by what we call announcers, but what our English cousins much more aptly term commentators.

I want to stop for a while to consider these two forms of service rendered by the professional announcers before going on to the other two ways in which radio sets up public models of speech, because, after all, the announcers are the official mouthpieces of broadcasting, and it is through them that we can most readily set examples worth following.

Speech, I take it, is the audible expression of personality. Like any other form of expression, it not only interprets character, but influences it; polite speech is one of the best tutors of civilization. But, first of all, speech is the exponent of the speaker; the minute it cases to be that, it becomes artificial, self-conscious, unreal.

Now, in broadcasting we have diligently gone to work to prevent our announcers from letting their speech express themselves. Our continuity departments or the advertising agencies evolve the

words put into the mouths of the hapless announcers; our production managers train them to talk as little like themselves, and as much like one another, as they possibly can.

There is, of course, good reason for this. It is the only immediate safeguard against glaring blunders and sins of bad taste. We have pretty well eliminated solecisms and vulgarisms; we no longer tremble at the imminence of mispronunciations; we have, in a word, achieved a fairly high level of mechanical correctness in the speech of our announcers.

In so doing, we have come near to losing what I have already noted as the first essential of speech—that it shall express personality. You can't express personality by merely reading, however correctly, what somebody else has written for you. Reading aloud is quite different from speech, and our concern is to train people to speak better, not to read aloud better.

Most radio listeners, I think, instinctively feel and resent the professional impersonality of the announcer. They don't want him to wisecrack, to take up the time which belongs to others on the program, to be obtrusive, but they do wish he could manage to be himself. But how can he? The copy thrust into his hands to read was probably written by some Smart Young Thing in an advertising agency—and maybe she wasn't very smart, either—and it has about as much relation to him as if it were Cicero's First Oration Against Catiline.

No, our announcers, whom we train so carefully, may be setting excellent examples for reading aloud, but in their formal program work they are certainly not providing models of speech. In striving to make them correct, we have deprived them of the opportunity to express themselves. It is beside the point to say that we have probably been wise in so doing, that announcing would be infinitely worse than it actually is if we had not substituted for normal speech a school of polite reading. The fact remains that in avoiding one pitfall we have stumbled into another.

Last spring I was discussing this problem in London with Sir John Reith, managing director of the British Broadcasting Company. British program announcing, be it said in passing, is a good deal better than ours, though I think we have the advantage in radio reporting, or "commentating," as they call it. I asked Sir John how he had managed to make all his announcers speak cor-

rectly and at the same time with individuality and evident sincerity. "I employ as announcers only honor graduates of Oxford and Cambridge," was the reply.

That, I think, is substantially the answer here, too,—an answer which, by the way, we are already beginning to make. When all our announcers are men and women with college training—more than that, with degrees showing exceptionally good work at colleges of the highest academic standing, we shall no longer have to limit their services to reading aloud. We shall be able to encourage them to speak—to say what is required in their own way—in full confidence that it will be said well.

We shall still, of course, have to do battle occasionally with the advertising agency, which wants its selling message expressed in its own words, but even here I believe that the manifest advantage of using highly intelligent and well educated announcers, and of inviting their cooperation in the preparation of announcements, will outweigh the literary aspirations of the agency copy writers.

Our first business, then, as I see it, in making radio a more potent influence for better speech, is to lift radio announcing to the full dignity of a profession. We are making real progress in this direction. Most of our chain announcers are men of sound education and genuine talent. With the individual stations the problem is more difficult, but little by little the song-pluggers, the side-show barkers and the by-products of schools of elocution are disappearing. In their stead we are gradually attracting men who can be trusted to speak, and from whom we can expect speech that will combine correctness and brevity with an honest expression of personality.

What I have just said, of course, does not apply to the work of the commentators—the announcers who give us our football and baseball, our inaugurals and our other notable public events. These men, in the very nature of things, must speak extempore. The potency of speech as contrasted with reading aloud is demonstrated by the fact that practically all of our best-known announcers owe their reputation with the public to their work as commentators, generally on sport events.

The trouble here is that our announcers have modeled their style on that of their brethren of the press. They can, in many instances, do much better than this. I have already spoken of Ted

Husing and his famous "Believe you me." And yet the finest bit of announcing I have ever heard, in this country or abroad, was Ted Husing's account of the funeral of the late Chief Justice Taft. That was a model for American speech—sincere, full of genuine feeling, and yet correct and always in good taste.

Unluckily, the subject-matter of baseball, football or the boxing ring does not lend itself readily to elegance of diction. When Kid O'Hoolihan is punching Babe Isaacstein's head, it is far easier to say that he socks him hard on the beak than that he delivers an effective blow which appears to have occasioned considerable discomfort in the vicinity of his antagonist's nose. A terse, vigorous, more or less colloquial style is, indeed, both necessary and desirable. Here again, the need is for announcers whose style is that of educated men talking the language of sport. With the newspapers, the illiterate sports writer is finding himself relegated to the small-town dailies; in the metropolitan press, and in many of the syndicated features, the writers on sports are amply demonstrating that a vivid and wholly appropriate style is not incompatible with grammatical correctness. This is just what we must aim at with our radio commentators. We must never let them take the vitality out of their sports stories by affecting a literary or unnatural style; but if they are men of education and culture to start with, we can safely turn them loose.

So much for announcers, and the two methods whereby they exert an influence on our national speech. There are, as I have said, two other ways in which radio affects our speaking habits. The first is through the example set by countless speakers—political, religious, educational, and so on—whose voices are daily heard by radio listeners.

The greatest trouble here, as with the formal program announcements, is that most of what is heard is actually read, not spoken. It is better than the announcements, simply because most of it is at least written by the speakers themselves, but by the mere process of having been committed to writing and then of being read from the typed page, it loses much of the spontaneity of true speech.

I cannot insist too strongly on the fact that our objective should be a nation of good speakers, not of good readers or reciters. We do not often read aloud, nor is it particularly important for

most of us that we should do it well. We speak constantly, without preparation, without notes every day, from the first "good morning" to the last "good night"; some of us even talk in our sleep. We shall never learn much about speech from hearing people read aloud. Something, of course, we can acquire in this way, chiefly in matters of pronunciation, but habits of speech are largely imitative, and we shall never go far in the imitation of reading aloud in our daily talk.

With our radio speakers, as with our announcers, we are beginning to find the right answer. Men like Heywood Broun, Frederic William Wile, and Lowell Thomas, though they talk from notes, do not keep their noses glued to their manuscripts. They speak as educated men normally do speak, and it is precisely such speakers as the men I have mentioned—scholarly, traveled, in constant association with other educated men—who are doing most to set before the American people examples of good speech.

We need many more such men, and personally I hope they will represent all parts of our country. It would be deplorable to have radio promulgate only a single one of our many dialects—the dialect of New York, for example, or of Boston. America is far too large, geographically, to be able to exist with only one form of speech. We need the nasal twang of Vermont to counteract the soft drawl of the Carolinas, the reverberating "r's" of Michigan to offset the "r"-lessness of Massachusetts.

That is one reason why I should deplore any effort on the part of the broadcasters, and particularly the chains, to standardize radio diction. Let me show you what happens, again by a reference to England. There, as I have told you, the announcers are all honor men from Oxford and Cambridge. Now, Oxford and Cambridge have of late years been affected with a linguistic disease—the strange disease which makes young England of the upper classes incapable of pronouncing the vowel "o." A "total' has become a "turtle"; they don't say "don't", they say "dernt." The British Broadcasting Corporation found that it was giving aid and comfort to this abomination simply because all its people spoke one dialect; it required the vigorous efforts of a very capable Scot to restore sanity.

In the same way, we must be careful not to recruit all our radio speakers from New York, lest "first" become "foist"

throughout the length and breadth of our land. We must bring to the microphone speakers representative of the culture and education of every part of our country, and they must speak, not read aloud or recite.

In this connection we are performing, I think, a notable service in the cause of good speech through our weekly broadcasts from England. It is not that we in America want to talk like English men and women, but the chance to hear the best English speech —Ramsey MacDonald, for example, or Sir Oliver Lodge, or Bernard Shaw, to cite a few recent illustrations—means a definite improvement in our own models. It means a real enlargement of our opportunities to hear our language spoken by persons of culture, and because our habits of speech are so largely formed by imitation, these opportunities are in effect our best teachers.

Finally, we have in radio broadcasting the chance for a new form of drama. The significant thing here is that the power of speech is immensely heightened by the fact that the only possible method of appeal is to the ear. On the stage I can greet a fellow-actor with the words "Im so glad to see you," and accompany them with a grimace to the audience which makes them mean "I wish you were dead." Not so in radio; every shade of meaning must be conveyed through the voice alone.

This is bound to have a pronounced influence on the speech of the listening public through its demonstration of the effectiveness of speech as an interpreter of emotions and ideas. As radio drama develops, people are going to realize, though unconsciously, far more than they do now the power of spoken words. I am quite sure that radio drama is just in its infancy. Already we appear to have reached the limits of musical broadcasting; nothing better in the field of pure music than the New York Philharmonic Orchestra is conceivable. But in radio drama we have scarcely made a beginning. And whatever else this new drama may do, its inevitable dependence on the spoken word is bound to provide a new education in what speech can accomplish in expressiveness.

You will observe that I have said nothing of the possibilities of formal education in speech through the use of radio. This is because the true function of radio seems to me to be teaching by example rather than by precept. Formal instruction is a two-way process; even in our colleges we have learned that the lecture must

be supplemented by the conference. But speech, more than anything else we do, is a matter of habits, and these habits are largely the result of imitation.

Today, in the remotest farm house, President Hoover drops in after supper to discuss national policies; of a Sunday morning John Masefield chats about poetry; Olin Downes leaves the New York Times office long enough to gossip over the latest music. This is what radio is doing for American speech, and it is in the fuller realization of this chance for service that we who direct broadcasting policies can do most to help our country become a land of good speech.

EDITORIAL

SUSTAINING MEMBERSHIP

The 1930 Chicago Convention amended the Constitution of our NATIONAL ASSOCIATION to provide for a new type of membership with annual dues of ten dollars a year instead of the regular two dollars and a half. Those who become sustaining members under the terms of this amendment will be entitled to all of the rights and privileges of regular members and in addition will receive the issues of the *Speech Bulletin* and of the *Research Monographs* which appear within the term of their membership.

In adopting this plan, our Association has followed the practice of many other academic societies. Our officers always face a pressing need for funds, and it is hoped that the additional income from sustaining memberships will make possible a larger activity on the part of our important committees and the publication, under the auspices of our Committee on Research, of some of our recent scholarly work. Those who are in a position to under-write their share of such projects should feel their obligation to do so, should immediately communicate with Executive Secretary G. E. Densmore at the University of Michigan, and become sustaining members of the NATIONAL ASSOCIATION.

WHEN IS SPEECH NOT SPEECH?

Many of us have been teaching our students that speech is essentially a type of circular, social behavior in which the speaker stimulates the audience, the audience in turn stimulates the speaker, the speaker again stimulates the audience, and so on *ad infinitum* (or *ad nauseam*). More and more we have been directing attention to the importance of those subtle but powerful influences exercised by the audience upon the speaker, and we have been maintaining that the best public speaker, other things being equal, is the one who is most sensitive and appropriately responsive to these influences.

Now an increasingly large share of public speaking is being done over the radio and an increasingly large share of acting is being done in the talking-picture studio. Under these circumstances what becomes of our social behavior theory of public speaking and acting? Is it not true that the radio and the talkies are forcing upon us the necessity for a complete reconsideration of principles and techniques?

We are not discussing here the type of radio speaking in which the orator is actually addressing a real audience present before him and is incidentally allowing a radio audience to overhear what he says. We have in mind rather the studio type of radio speaking in which the audience is not an assembly of individuals among whom the forces of social facilitation may work but rather a number of separate individuals or small family groups. This new type of audience is almost wholly free from the social compulsions and conventions which in the past have kept audiences in their seats until the bitter end of uninteresting public addresses. The radio audience, by the simple expedient of turning a dial, can terminate and escape a boring line of drivel.

The public speaker in the radio broadcasting room stands (or sits) practically alone, facing a microphone, saying what he has to say to all sorts and conditions of men whose reception of his message cannot be known to him immediately and for the most part will never be known to him at all. Then, too, he has to perform his task using only part of his speech resources; that is, with no chance to use the visible code of speech in support of his vocalization. One of the "Little Books on Broadcasting" published by the National Broadcasting Company says: "Few of us realize until put to the task the extent to which eye and ear, when working together, are influenced by the impressions that come through the eye. We early found by experimenting that when the sense of hearing alone is involved, we have a very different and much more difficult problem on our hands."

The public press a short time ago quoted a certain United States Senator as saying that he gets a great "kick" out of broadcasting and that he "likes to face the microphone standing up like a real orator." He testifies that when he speaks he imagines the largest crowd he has ever seen and then multiplies it by several thousand. One wonders about the wisdom and effectiveness of this

procedure. Does a speech so delivered come into the more or less quiet living room of the average American family of an evening in such a way as to be informing and persuasive?

We are told that radio now stands sixth in size among all our nation's industries. Sooner or later our profession must take cognizance of the special and peculiar speech problems inherent in this new speech situation. One caution is needed, namely, that training in radio speaking should not be regarded as special vocational training for the few. Today every man who expects to fill a place of prominence and responsibility in the world is potentially a radio speaker. It should perhaps be added that in the radio and in the talking-picture our profession may find exceedingly valuable new agencies for the training of speakers and actors and even new callings which may furnish alluring openings for some of our more gifted students. One thing is sure, the traditional techniques of public address will need careful study, reassessment, and modification if they are to meet successfully the demands of the new day.

ORGANIZATION

What are the primary purposes of organization within our profession? What are our state, regional, and national associations for? Unquestionably one of the important objectives of organization is the development of fellowship and *esprit de corps* and the facilitation of mutually helpful exchanges of experience among workers in the field. Another essential function is publicity—spreading the gospel among those who sit in darkness and converting the sinner who despises and contemns speech training. To borrow a figure from the economist, organization should help us to manufacture a superior educational product and to market it advantageously.

Now either function may easily be carried to an extreme, and we should strive always for a well-balanced attention to both. When we concentrate too completely on "distribution," we are in danger of over-selling ourselves and we may even be guilty of the too-vehement protestation which sounds to the innocent bystander like "compensation," gives our case away, and awakens among those whom we hope to evangelize suspicion rather than confidence. As a matter of fact are we not still, even in this day of grace, now and then, consciously or unconsciously, just a little uncertain as to the

value of our educational product? May it not be well to remember and consider the nervous prisoner who, as the prosecutor waxed eloquent during his trial, was assured by his own attorney that he would "get justice." Said the prisoner, "That is just what I am beginning to fear."

However, when we overstress the "production" aspect of our enterprise, we are perhaps unjustifiably optimistic as to our future and unwisely over-confident that justice will be done to us as a profession if we but toil silently and faint not. We need to reflect that had we pursued this program through the years that are gone, we might not have had the NATIONAL ASSOCIATION, the QUARTERLY JOURNAL, and those officers and committees whose work has done so much to improve our professional estate.

We Americans are notoriously a race of joiners and organizers; perhaps we are a bit too prone to believe that a profession inevitably increases in dignity and worth as it becomes more and more minutely organized. We often measure an individual's professional spirit by the number of organizations which he has joined. It is true that " in union there is strength," but we should not follow that great principle blindly when, by over-application it may tend to negate itself. May there not be such a thing as organizing the same group of people so many times that the essential values of organization disappear? May not complete organization result in complete disorganization? Every teacher of speech is entitled to the inspiring stimuli which flow from membership in a professional society. We should, however, be on guard against the ever-present temptation to dissipate our energies in the mere operation of complex organization machinery.

THE FORUM

REPORT OF THE COMMITTEE TO CONSIDER THE ATTITUDE OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH IN REGARD TO THE ORATORICAL CONTESTS ON THE CONSTITUTION

I. This comittee holds the following to be a statement of principles that should be adhered to in all speech contests.

1. The nature of such contests should be so adapted to the interests and capacities of students as properly to support an educational program.
2. Organizations sponsoring such contests may prescribe the field of subjects but it would be detrimental to the healthiest educational policy for them also to prescribe the point of view to be taken by contestants.
3. Since the main process of education should remain in the hands of educators, the conduct and management of speech contests should be vested in members of the educational profession.
4. Active steps should be taken by the management of all contests to avoid the danger of having students declaim thoughts purporting to be their own that were written for them by maturer persons.
5. The standard of judging contests should be such as to discourage exhibitions of bombast and empty rhetoric and to promote earnest, direct, and sincere discourse.
6. It should be recognized that the true educational value of all contests depends not upon the number of students engaged, but like any other sound educational activity, upon the competence of training and the character of supervision. To that end sponsors and management of all speech contests should actively discourage schools from entering them until these schools are equipped to afford their stu-

dents both sufficient and proper guidance of teachers trained in speech.

II. In regard to the present conduct and management of the Oratorical Contests on the Constitution, this committee finds the following conditions to be inconsistent with the above principles.

1. The practice of certain organizations in using these contests as a means of promoting their own specific and particular views throughout the general educational systems of this country, is inconsistent with principle one.
2. The vesting of the management of the high school contest in persons unfamiliar with intimate policies of educational procedure is inconsistent with rules one, two and three; has resulted in the subordination of the educational ends of speech training to those of propaganda.
3. The experience of teachers with the students entering these contests has shown that the constitutional topics, to which subjects are at present limited, are beyond the comprehension of most contestants, with the result that, in spite of the efforts of the management of these contests, principle four is violated with dangerous frequency. This is particularly true of the high school contests.
4. The standard of judging contests too frequently has been at variance with principle five. This is particularly true of high school contests and has been found to exist through certain areas in the college contests.
5. The efforts in past years by certain of the sponsors of these contests to enlist a 100% participation of students is inconsistent with rule six. This, the commitee feels, has resulted in injury rather than benefit to the speech training of these students.

III. For the improvement of these contests, the committee makes the following suggestions.

1. It raises a serious question upon the advisability of holding national or international speech contests among secondary schools. It does wish to call attention first, to the dangerous emphasis which is placed thereby upon the mere winning of contests; second, to the vast demand upon the time and nervous energy of adolescent contestants; third, to the compulsion placed upon teachers to neglect

training of the many for the sake of training the few. We suggest the desirability of an investigation of discontinuing these contests beyond state lines.

2. We recommend that the misconstrued word, "Oratory" be dropped from the name of these contests and that in the future they should be known as "Public Discussion Contests."

W. NORWOOD BRIGANCE, *Wabash College, Chairman*
A. CRAIG BAIRD, *State University of Iowa*
CORNELIUS C. CUNNINGHAM, *Northwestern University*
HELEN OSBAND, *Alabama College*
ARLEIGH B. WILLIAMSON, *New York Univiersity*

A SPEECH BIBLIOGRAPHY

Editor of THE QUARTERLY JOURNAL OF SPEECH:

No scholar, research or graduate student need be reminded of the value and necessity of bibliography in the prosecution of his work. Accurate and thorough bibliographies are the scholar's first tools. How grateful we have all been to the group of scholars who prepare the annual bibliography published in the March number of *Publications of The Modern Language Association;* to Dr. Hardin Craig for his Renaissance bibliography published yearly in the April number of *Studies in Philology;* to Dr. R. S. Crane for his annual bibliography of Eighteenth Century English literature published in *The Journal of English and Germanic Philology.*

Speech is a new, rapidly growing, widely diversified field of academic study and research. The investigation now being done will be the basis of future study and research. The results of present investigation are, however, spread over a very wide range of publications. Articles of value to numerous teachers of Speech are printed in journals of psychology, medicine, physics, architecture, and education, in popular periodicals, and in many other publications too numerous to mention. A student of theatre lighting will find his most valuable material in journals and books dealing with physics and electrical engineering, in addition to those on the theatre. A student of speech correction will find his major publications in the field of psychology and medicine. Why not, then, once a year, bring together in a general bibliography covering the various fields of Speech work, a list of all these articles and books

which have appeared during the previous year? Such a bibliography continued year after year would become the most generally valuable publication that THE QUARTERLY JOURNAL or *Research Monographs* could print. It would be a ready index of recent scholarly literature on any subject in Speech, and therefore valuable to every teacher and student in the field. For continued advancement of our graduate work it is an absolute essential.

The value of such a bibliography to a great degree resides in its accuracy and completeness. To attain this in such a wide and varied field as Speech some such division of the field as the following would have to be made:

I. DRAMATIC ARTS
- A. Literature, history, theory, and technique
- B. Production, directing, acting, and other technical subjects
- C. New plays and anthologies of plays.

II. PUBLIC SPEAKING
- A. Extemporary speaking
- B. Argumentation and debate
  1. Discussions of the theory, technique, and practice
  2. Handbooks, bibliographies, guides, and reference materials
- C. Oratory
- D. Business and professional speaking

III. INTERPRETATION
- A. History, theory, and technique
- B. Materials and collections

IV. SPEECH SCIENCE
- A. Speech pathology, physiology, and anatomy
- B. Speech correction
- C. Speech psychology
- D. Speech education
- E. Phonetics
- F. Laboratory technique and practice
- G. Acoustics

V. RESEARCH IN PROGRESS

Obviously, no one man would have the time to compile the entire bibliography embracing all departments of Speech activity. Perhaps each division would have to be subdivided. Perhaps two

or three men would be needed in such a division as Speech Science, or Dramatic Arts, where the publications are numerous and widely scattered. Such a group would have definitely to divide up their subject, making sure that they were covering all possible sources of American publications in their divisions. Further, there would have to be a uniform and definite system of recording all items, and the entire bibliography would have to be carefully edited. These and other details remain for the Committee to work out.

HUBERT C. HEFFNER, *Northwestern University*

VALUE OF PARLIAMENTARY LAW

Editor of THE QUARTERLY JOURNAL OF SPEECH:

I sometimes say to my students that there is no subject used as universally as parliamentary law in which there is a more profound ignorance. Students, teachers, business men, yet lawyers! practice parliamentary law profusely and yet show complete ignorance of correct procedure.

I have seen students carry out an election of a student self-governing association, and when they were through with the election not a single officer had been properly elected. I have attended faculty meetings where Phi Beta Kappa men proved, that outside of the simplest motions, they knew nothing of how to conduct a meeting or make the proper motions. These same teachers would never think of conducting experiments in Chemistry until they had studied the laws which were involved. Neither would they attempt to teach or speak a language about which they knew nothing, and yet they go blithely ahead with the work of conducting a meeting when they have never looked inside of a text on parliamentary law. The reason that they get away with it so often is that almost everyone else in the meting is as ignorant as they are. When a question is raised about adhering to some of the fundamental rules of the organization, the person who raised the question is frowned upon and made to feel that he is obstructing business.

Business men often waste an immense amount of time in a session where the discussion is one-sided because the opposition is not given a chance to be heard. Finally the motion or resolution is forced through incorrectly and then the action becomes more or less a dead letter because it does not represent a majority opinion.

I have attended many business meetings of the local Building and Loan Association and have never seen an election of officers but that someone tried to put through a method of election that was entirely contrary to the constitution.

Certainly no one can deny that there is scarcely a student who has reached the high school stage in his educational career who will not be in some organization during his secondary school preparation, college life, or after he becomes a private citizen. It is a usual saying that our educated people become the leaders in a community. Is it not vastly important, then, that these future leaders should know something about guiding the actions of their respective organizations? This knowledge should be used not only to secure definite objectives legitimately, but to secure them expeditiously and with an equal chance for all.

What are we doing in our schools and colleges to prepare our students to meet this demand which is to be made upon them when they become leaders? The answer is that we are doing almost nothing. The instruction in parliamentary law is the least stressed of all phases of public speaking. Few secondary schools or colleges include it in their curriculum, and then in most cases it is given only a few hours time. Of course there are some exceptions to this rule.

Let us see what is the attitude of the student toward a course in parliamentary law. I can speak best from my own experience. It is not unusual for a student to rebel against courses in public speaking which are required of every student at The Peddie School and for which no graduation credit is given, because of the attitude of some colleges in not being willing to accept the subject for entrance credit. This objection, however, has never been raised against taking the course in parliamentary law which is required of all seniors. Many have petitioned the instructor to take it ahead of time or to repeat the course after once having had it. The reason for this is that they see its practicability. They have already had contact with the subject in their different clubs and societies, and they know that they will have plenty of opportunity to practice parliamentary procedure as they go into college or after they have graduated. Their mental alertness toward the subject is indicated by the questions which they ask. Many times one-third of the period is taken up by asking "What would you do in such a

case as this—?'' These questions are turned over to other students to answer and the answers are confirmed or corrected by the instructor. To use the slang phrase, ''They eat up the course.'' I believe that this is more nearly true of this course than of any other course in our curriculum.

What bearing has this subject upon the teaching of another phase of public speaking? I believe that the most natural approach to debating is through that of parliamentary law. I think that we will admit that one drawback to debating is that it is generally conducted more or less in a formal way. The students look upon the assignment as a task or duty which is required. The discussion quite often deals with subjects in which they are not interested. There is a lack of spontaneity because it does not touch them closely. If students, on the other hand, introduce motions in a class drill, in parliamentary law, they arise and discuss the motions freely because they have some definite ideas to put across. The use of the ''free lance drills'' is an excellent method of securing the best results in correlating the work of parliamentary drill and freedom in discussion. In these drills, students are urged to make any motion which they have studied and to try if possible to get the chairman tangled up. If the chairman gets beyond his depth and makes a mistake, someone rises to a point of order, another student takes the place of the chairman, and the procedure continues. In the meantime limited debate goes on in connection with each debatable motion that is introduced. The whole procedure is lively and enjoyable, and the students leave the class with the feeling that they have had a good time. Along with their fun—many times they will introduce humorous motions or those of a personal nature—they have secured a certain amount of confidence and poise in standing on their feet and expressing themselves upon a question that has some vital relation to them. They have done this, too, under the rules of correct parliamentary procedure.

Another method of hitching up this work with that of discussion or debate is to let a class assume that it is to represent the United States Senate. A certain topic is agreed upon as the basis of a bill which will be offered at the next meeting. The students are urged to go to the library and inform themselves upon this topic, for they are assured that they may be asked to back up their

statements with definite authority and proof. At the following meeting of the class a chairman is appointed or elected, and the topic is introduced as a bill, such as "Resolved, that the federal government should adopt the dole system for the unemployed." A motion is made to limit debate to five minutes per member. It is understood that a student may get permission through the chairman to interrupt the speaker and to ask for further proof of the speaker's statements or to correct him in some statement that he has made. I have tried this experiment a number of times and find that the students enjoy the opportunity of asking the speaker for further proof. The work is taken seriously and arouses keen interest and enthusiasm. Participants forget that they are discussing a subject which has been assigned to them and go at it with a spontaneity which might not be secured if the topic had been given them as required work in a class in debate. It certainly is good psychology to secure the coöperation of students in accomplishing the objectives which you have in mind for them. This coöperation can best be secured when they are approaching a subject through an avenue that seems most nearly to approach their every day activities. This parliamentary approach to debate fulfills this requirement.

The study of parliamentary law is important from the standpoint of making good civic leaders who will know how to conduct meetings without hopelessly bungling them. It will give them confidence to get to their feet and express their views because they know that they are within their parliamentary rights and it will encourage discussion where equal rights are preserved for all. Its practical value far surpasses the time which has been given to it, and it is the belief of many that it should become a more definite unit of our speech courses.

J. WALTER REEVES, *The Peddie School, Hightstown, N. J.*

MORE ON THE YEAGER-BRIGANCE CONTROVERSY

Editor of THE QUARTERLY JOURNAL OF SPEECH:

The Yeager-Brigance controversy which has been flourishing in recent issues of the QUARTERLY JOURNAL has brought up some questions that are worthy of discussion, and upon which perhaps there should be more uniformity of opinion among members of our profession.

Some of the questions that are inherent in or grow out of this controversy are: Should we begin with courses dealing comprehensively with all the fundamentals of speech, or should we begin with a comprehensive study of a particular speech situation? What method approaches nearer to an application of the theory of atomism? Should we build our courses for the few or for the many?

This last question, as far as the majority of us are concerned, is answered by the nature of the system in which we work. In most institutions speech courses are not compulsory. This condition, we as teachers of speech are trying to remedy; but somehow, probably through the abortive efforts of nineteenth-century (or later) "Elocutionists," the administrative powers have gained an impression of speech work which is not provocative of its present development. As Mr. Williamson so well expressed it in the November QUARTERLY, the older teachers and administrative officers,—naturally the ones exposed to the tactics of the Elocutionists, and who had, in dismay, to learn effective speaking all over again by experience—think of us still as "wavers of arms and garblers of sweet sounds." Until we can succeed in stifling the universality of this conception, we shall not be taken seriously. However, we know that the majority of our profession at present are not thinking of speech in terms of exhibition, but are striving to place our instruction upon practical and sane foundations. Speech considered in this sense is surely as important as written composition, which in the curriculum of most of our institutions holds a basic position and is not as a rule elective. If it is essential for a student to know how to write correctly, is it not as important that he know how to speak effectively? He may not choose to do much writing in later life, but he must speak, after some fashion, all his life. Some method must be worked out by which every student will benefit both from the written and oral principles of rhetoric.

Concerning the basic or fundamental course, I firmly believe that we are wasting time and creating wrong impressions in the popular mind by putting the student through an entire year of so-called fundamentals which cover the entire field of speech. By so doing we are introducing the student to innumerable technics rather than to practical speech situations. In the so-called fundamentals course, some try to deal with the basic principles of vocal and bodily delivery with all their implications and complications,

the principles of oral interpretation, and the principles of speech composition, while others, more pretentious, add story telling, dramatics, debate, phonetics, parliamentary procedure, and so on. Now what can be done with a course based upon this catholic principle, even though an entire year is given to it? What is done is to spend the majority of the time in cramming theory and technics. Formulas! Rules! Principles! Technics! This, in my estimation, is the type of course in which atomism" pure and simple" enters our work; and not in such courses as Business and Professional Speaking outlined by Mr. Yeager. Little wonder that the student after being exposed for a year to a course in fundamentals gets the idea that speech courses are courses in exhibition. And, since most students take only the one course, they leave the speech department with the conception that effectiveness in speech is a matter of a maximum of mechanics and a minimum of practice in anything practical. Wouldn't it be more conducive to effectiveness to focus our work more about some practical speech situation from the very first, giving more attention to doing one thing well rather than scattering effort over the whole field, teaching little else than technics? I believe that it would.

Furthermore, I can see no valid reason for beginning any course with the technics of vocal and bodily delivery; unless perchance, one wishes to propagate further the infamous school of Elocution.

Concerning atomism in speech, the so-called fundamentals course falls into this error rather than the more specialized content courses. Atomism, if indeed any such theory concerning education has been formulated, would indicate an emphasis upon the mechanical rather than upon the practical or human values. The fundamentals course, since it is very broad, necessarily elevates the mechanical factors into a conspicuous position in the course. Mr. Yeager's course in Business and Profesisonal Speaking, as he indicated in his reply to Mr. Brigance, is planned for definite speech occasions,—occasions which most students will meet after graduation, and thus seems to me to escape the contention made by Mr. Brigance that it is atomistic. In such a course, subject-matter, audience analysis, and occasion are the determining factors.

What is our function as teachers? Are we to be wielders of yardsticks and mutterers of formulas? Certainly not. There is

no exact unbending rule for gestures, movements, standing position, pronunciation, pantomime, oral style, etc. Speech science has its place, but we are more than teachers of speech science. Our work is in the realm of application; we strive to apply the principles at our disposal in order that we might influence people in actual speech situations. To be able to help the student make this application is our major function as teachers; if we fall short of this we are Elocutionists, or Atomists, or anything derogatory that others wish to call us.

VIRGIL L. BAKER, *University of Arkansas*

RATIONALIZING ON STANDARD PRONUNCIATION

Editor of THE QUARTERLY JOURNAL OF SPEECH:

Considerable air has been accorded laryngeal vibrations on the matter of standard pronunciation of English. There are plainly three groups connected with this discussion. That group whose speech most nearly approaches the ideal set forth by Daniel Jones, suffering from a superiority complex and injections of 100%ism of one kind or another, have stood for the standardization of English pronunciation. And they wish to have the fruit of their articulatory branches taken for the model. Others whose speech less closely aproaches the Jones ideal, proud of their provincial pronunciations have objected to having the liberty of their articulatory organs interfered with. The third group is of little consequence; it has not remonstrated in either direction, but has continued in its slothful way unaware of the verbal battle taking place above, about, and beyond them.

I may have been dogmatic in my presentation of the trinity. There are groups which lie between those honored with mention. However, they do not concern us, or rather me. I am interested in this question from the point of view of the provincialist. I am going to ignore the advantages of standardization and extol a few of the virtues that can be found in a provincial pronunciation.

This is an age of pilgrimages, camping trips, you know. But the day of the flivver has begun to yield place to the airplane, if one is permitted to generalize with Cobham and his "Moth" as an instance. Suppose that we did make America, or the United States one hundred percent standard pronunciation (I even ignore your

ejaculations that it can't be done). Then suppose that one of these touring planes beset by cloud and fog were to alight in an unknown place. How could the occupant convince himself that the natives were not guying him when they reported, in standard English, that he was in Ogelthorpe County, Georgia? Provincial pronunciation is an aid to the traveller's geographical distribution and location. It makes it unnecessary for the stranded pilot to ask the part of the United States he has been fortunate to land in. Then, too, the natives should have some consideration. How would they know that the traveller was not from some distant planet, and start an unfounded news report, if they did not have the advantage of the "landed" gentleman's provincialisms.

Far be it from me to base my defense of provincialisms on the case of those who soar above their fellowmen. I believe that provincial pronunciations are preventives of embarrassments. Suppose that a Kentucky Colonel with a provincial Mint Julep taste but with standard pronunciation were visiting in Canada (I put down Canada that I might not have to accuse any section of the United States of Nullification). This provincially tasted colonel is guest at a Canadian home. Were it not for the standard English, his host would not have offended him with a whiskey and soda. There is another turn to this case. Suppose that this Southerner were from Georgia, one of the "dry" Georgians. The Canadians could tell easily that he was a Southerner by his courtesy to women and his attitude towards colored brethren. With the provincial tongue to guide him the Canadan host would never lay himself open to an Upshawian tirade on the evils of liquor. Thus, you see, dear readers, that the provincial pronunciation might be as great a factor in the avoidance of entangling foreign alliances as the Monroe Doctrine has been.

People who refuse to admit their own gullibility will readily assent to protecting the other fellow from his. Nature decorated the dangerous animals with distinctive markings. Now the standard pronunciationist wishes to remove the marks of speech from the menaces to society. He wishes to make the gullible more gullible. How could a person know when to abide by the blue laws if the Puritanical New Englander spoke standard English? What adequate protection could the state offer the investor against unproductive holes, mining or oil, if everyone spoke standard Eng-

lish? I am not sure that the group which wishes to have its ego decorated has considered this matter from the point of view of the protection from the con man, the reformer, and the fake stock operator, but what about the great multitude of unenlightened Americans? Would not this gullibility be increased one hundred percent if every man, woman, child, and parrot spoke standard English?

However, my case against the standardization of English pronunciation is not based on the courtesy and convenience factors alone. One of the fundamental bases on which the government of this country was established was the belief that no class of people should be discriminated against. Ladies and gentlemen, I attack standard English on the basis of its discriminatory tendencies. What would the authors and playwright do if we had standard pronunciation? Suppose that Owen Wister wanted to write another story about a Virginian. What device could he use to make us understand that Alkali Ike had the air rather than the Virginian? He would have to break into our reveries and tell us point blank. Isn't it likely that the shade of Robert Burns would come knocking at the gate of any people who in a self-satisfied way insisted on standard English? What would Finley Peter Dunne do with his Mr. Dooley? He wouldn't even be allowed to bury him with an appropriate epitaph. Surely more than a few people would have a just cause for complaint against such restrictions on their freedom of speech.

Then, imagine yourself in a theatre where standard English is in vogue. For the purpose of enlightenment each actor must play two parts; the character he is depicting and that of a sandwich man. For instance, Nora, the maid, enters to answer the door. She replies to an inquiry that her mistress is not at home. You are amazed at the acquisitive powers of the race; for the placards, front and rear, borne by Nora tell of her arrival from County Clare scarcely three months before and now she speaks standard English. The beautiful brogue has been cast aside that our pure streams of speech may not be polluted. Another objection interposes itself; there is the title-reading fiend, and he would insist on reading the notice on the placards aloud. And others would make the query, "What does the notice say?" Then between acts one might forget which was the villain and which was the hero if

there were no earmarks by which to differentiate them. Of course, the art of make-up would be extended; the eye would have to do more than its share of the work. And the ears in which no vestigial wiggles remained would be able to evade some of their regular work. I prefer to use mine; I can't wiggle them. I want the characters in the plays I attend to show the effects of heredity and environment on their speech. Thus, one can readily see, would the standardization of English pronunciation work havoc on characterization in the drama.

I have not exhausted the legitimate reasons in my defense of provincial pronunciation. Besides those mentioned, there are other excuses for my being satisfied with my provincialisms. I don't mind having people know where I am from. It is not a person's fault where he is born; if he lives there after he is old enough to know the difference, then he is to blame. I am willing to take the blame rather than to have so many fair-minded people imposed upon. One of our greatest controversies of the day arises out of our alleged apishness; let us have less of it. What could the standardization of English pronunciation do but increase it?

F. Lincoln D. Holmes, *University of Minnesota*

OLD BOOKS

Philosophical and Critical Observations on the Nature, Characters, and Various Species of Composition. By John Ogilvie. 2 vol. R. Robinson, London, 1774.

John Ogilvie, the author of this treatise, belonged to that eighteenth-century group of Scottish clergyman who were interested in rhetoric and composition. Although he was one of the group, Ogilvie was not so famous as Kames, Blair, Whately, or Campbell. Like them, he was familiar with the classical rhetoricians, and owes much to them. Familiar as he was with their point of view, he does not accept it entirely in his book. In his introduction he writes:

> "As it will be obvious to any person who hath read on this subject, that we must understand the term, 'Composition' in a larger sense than hath formerly been assigned to it."

By taking this larger point of view, Ogilvie means that he will treat composition as an art (as he conceives the ancients taught it) and composition as a peculiar combination of the faculties of the mind, that is composition as nature.

In the first volume he treats rhetoric from the standpoint of faculty-psychology; that is, the different faculties of the mind, the part each plays in rhetoric, and the various combinations of the faculties that are seen in poetry, criticism, and other forms of composition. The four faculties which he considers are: understanding, imagination, discernment, and memory. The most interesting of these, and also the one whose treatment best reveals the superficiality of this work, is discernment. He defines it as:

> "That faculty which, without carrying on any regular process, comprehends as it were instantaneously the proper manner of treating any subject, by fixing upon the pursuits that are of principal consequence and accomplisheth by this means, at once, purposes which the Understanding alone cannot effectuate in some cases by any exertion; and obtains in those it is adopted by a slow and deliberate procedure."

We, today, would call this intuition. Certainly we would not consider this quality as one of the most essential needed in rhetoric. Under Ogilvie's treatment of the three qualities of understanding, imagination, and discernment, *inventio* and *dispositio* are discussed in a very general way. The fourth faculty, memory, is considered as a mere mechanical storing up of facts for later use.

The second volume concerns itself with style. To Ogilvie this is extremely important. He writes:

> "Very little reflection will serve to convince us that the dress in which objects are presented to the mind is a circumstance demanding the greatest degree of attention."

Five levels or types of style are named: the simple, the perspicuous, the elegant, the sublime, and the nervous. Two of these, the elegant and the nervous, correspond closely in general and specific treatment to the elegant and the forceful styles set forth by Demetrius. The chapter on the sublime is a combination of ideas taken from Longinus *de sublimitate* and from Demetrius' treatment of the elevated style. Although in specific details regarding sentences, words, and the like, Ogilvie models his chapter on the simple style on Demetrius' discussion of the plain style, he differs in general viewpoint. Demetrius considers the simple or plain style a separate type, while Ogilvie writes:

> "There is no mistake more common and at the same time susceptible of easy refutation than that which would confine simplicity to some particular species of Composition, when in reality it constitutes the principal ornament of them all."

As with simplicity, so with perspicuity, which Ogilvie says should be a characteristic of all style. Perspicuity means to him clearnesss, coherence, and concreteness of style, adapted to subject matter. In treating this subject he draws largely upon Cicero and Quintilian.

In order of importance, the main sources of this book are Quintilian, Demetrius, Cicero, and Aristotle. Although Ogilvie knew the classical writers, I feel that he did not know them well. On the whole, this two-volume work is superficial in its treatment of rhetoric and composition.

MARY E. WHITEFORD, *University of Illinois*

NEW BOOKS

Debate Coaching, a Handbook for Teachers and Coaches. By Carroll Pollock Lahman. New York: The H. W. Wilson Company, 1930; pp. 314. $2.40.

This is the first book, to my knowledge, written on this subject. It is far better than most first books because of a number of articles that have appeared in the Quarterly Journal in the past few years, giving the experiences of debate coaches and outlining new methods. The author uses this material extensively, referring to thirteen articles. Putting these together into a usable volume was a task well worth doing, and it has here been done very well. But so much material has been added that this volume is in no sense a mere compilation. Nor is it a restatement of texts on argumentation and debate, although necessarily some of the same ground must be covered; it is a book of advice on debate coaching, and it has in it the sort of practical advice on the working up of a debate that is not included in the textbooks.

This volume should be of great value to high-school debate coaches, especially to those who are put in charge of debate work with very little experience. I can think of no question about the conduct of debating that is not answered or discussed here. Where there are differences of opinion on some questions the author gives a fair statement of both sides. If any criticism could be made it would be that he gives advice on some rather trivial points, such as the number of minutes that a team should arrive before a debate (p. 164) or what sort of neckties the boys should wear (p. 166). I doubt the value of the dictum that debaters should always write out their speeches (p. 93) and I object under any circumstances to the use of letters to prominent men. The kind of letters that prominent men write in reply should be sufficient evidence of their uselessness as proof.

The chapter entitled "The Coach Speaks" is one of the best and most concise treatments I have read on rebuttal, suggestions

on delivery, and debate strategy. The author writes as one who knows debaters; over and over I saw the faults of my own men appear.

This helpful book should encourage, especially in high schools, a good, reasonable kind of debating. It is, on the whole, clearly and pointedly written. It even contains bits of humor: Some debaters "sit on the edge of their chairs with the strained intensity of a cat at a mousehole. When a luckless argument of the opposing speaker sticks its head out, it is seized voraciously and committed with patent exultation to a rebuttal card." A bibliography, selected topics for debate, specimen forms, and constitutions for debate leagues are printed in an appendix.

DAYTON D. MCKEAN, *Princeton University*

Pronunciation: a Practical Guide to American Standards. BY THORLEIF LARSEN and FRANCIS C. WALKER. Oxford University Press, 1930; pp. viii, 198.

It may appear unfortunate that popular books on technical or semi-technical subjects should be reviewed by experts, yet such is their almost inevitable fate since the members of the popular audience to which they are addressed do not write reviews. And it is also quite fitting that a book for popular consumption should be expected to be technically sound. The unlearned are likely to believe what they read and may be misled; among the learned there is no such weakness—indeed there is often more rejoicing over one inaccuracy to be detected and exposed than over the ninety and nine sound and irrefutable judgments.

While I have no pretensions to any great erudition in matters phonetic and orthoëpic, I have, nevertheless, been dabbling in the business for a number of years and must confess myself in the category of experts. Not much of an expert, but enough of one so that Messrs. Larsen and Walker rule me out when they say, "The book is not addressed to phoneticians." And so it is with a full awareness of the bias of my sect, yet with an earnest endeavor to look upon this book as what it is and not as what it is not, that I proceed to state the reasons for my conviction that *Pronunciation* is not altogether what the subtitle makes it out to be, "a practical guide to American standards," i. e. to American pronunciation.

Obviously the book is made to catch the trade of those, not

phoneticians, to whom it is addressed. "We have had in mind rather the layman who is conscious of defects in his speech and who wishes to correct them; and to this class probably everyone who considers the matter at all will find that he belongs." A great multitude. Thousands of eager pronouncers, who know that they do wrong, pounce upon this way to salvation. Some of them even read it through. Perhaps talk about it in the family circle, or challenge the casual caller the evening that page 111 has been reached with, "How do you pronounce c-a-m-e-l-o-p-a-r-d?" But on the whole it's pretty hard sledding, this studying pronunciation, and soon the book is put up on the shelf, to be used thereafter only as a book of reference when some dispute arises.

It isn't, however, adapted to that use. 'Primarily a book of instruction,' its usefulness for reference comes in a very poor second. The arrangement is not convenient, words are regularly fully explained where they occur, there are many cross references, it is frequently necessary to search out some special use of a symbol, and of course there is nothing like completeness. *Kimono* is the word in question: the index refers us to 236; section 236 begins on page 111; another long alphabetical list and we finally find, on page 114, that *kimona* is accented on the second syllable and is pronounced differently in Japanese. Nothing about the quality of the vowel sounds in English, although the variation in spelling between index and text suggests that one of the vowels presents a problem. So with *malefactor* and *mandated* and many other words. *Gesture* may be looked up in section 152ii or section 188v. *Alternate*, the index tells us, is explained in sections 48, 105i, 226, and if we turn first to 48 or 105i we find a cross reference directing us to 226, the only place where all pronunciations are given. *Gaiety* and *galleon* are not to be found, while *gala* is here with three pronunciations. I fear that I seem to be finding fault because this volume is not well adapted to a use to which it was not intended to be put. Is it not, however, an essential duty of a work of this sort to serve as a book of reference?

To return to the business which the book ostensibly has in hand. Most of the pronunciations assigned to words under discussion are, of course, indisputably right; and for those which allow of dispute one man's opinion is about as good as another's. "We have aimed at stating the facts—nothing more. To this end

we have been guided by Professor G. P. Krapp of New York and Professor Daniel Jones of London." Excellent guides indeed. I like the plan of considering only General American and English Received Pronunciation, even if I do not understand why the latter is necessary in a guide to American standards. I think the authors do well to put in the *r* sound in their phonetic transcriptions, leaving it to those who will to drop it out; although I dislike their referring to the omission of the *r* as slurring. And the second and third chapters, on "Good speech" and "Good use" are generally satisfactory if questionable in some details. These chapters, of seventeen pages, go furthest towards fulfilling the promise in the preface of a discussion of principles, but they present no great contribution to the lay knowledge, and none at all to the scientific knowledge, of pronunciation. The bulk of the volume is devoted to a consideration of specific pronunciations, "grouped by sounds."

In the attempt to avoid anything that smacks of technical treatment, the authors have used a set of phonetic symbols similar to those used by Fowler in the *Concise Oxford Dictionary*, one that is simple in appearance, but actually more complicated and uncertain than the alphabet of the International Phonetic Association. They list 24 symbols for vowel sounds on page 1, and forget to include one symbol that turns up on page 3. Four of these symbols, it is explained on page 2, have to do double duty. Yet the I. P. A. gets along very nicely with 15 vowel symbols, neat and unambiguous, symbols which stick to their job, always mean the same thing within the limits set by our habits of differentiation, distinguish a simple vowel from a diphthong, and mark the important distinction between spelling and pronunciation. Anyone can learn to use the alphabet of the I. P. A. in less than an hour; it seems a pity that any other system of phonetic notation should be permitted to make the understanding of pronunciation more difficult than it needs to be. The authors probably thought that their system would prove more attractive to the lay pronouncer, and they're probably right. All the same it's a pity. Then there are some very questionable statements about the interpretation and use of these symbols. For example, the diphthong in *mite* is said to have as its second element the vowel sound of *mete;* that's surely not normal English or American speech, and it's a bad suggestion to

make to people who are uncertain of their pronunciation. It was, of course, quite impossible for the authors to avoid technical discussion, although they strive to avoid a technical, i. e., simple vocabulary. Their technical discussion is frequently none too sound. They might well have been guided by Krapp and Jones in this as well as in recording usage. I find it very difficult to conjure up for myself a vision of any, no matter how serious pronouncer, sticking to the business of learning what's here, as one might be expected to do with a 'book of instruction.' How much more satisfactory an even rudimentary pronouncing dictionary or a list of thousand words often mispronounced, prefaced by some of the material in chapters two and three and perhaps an equivalent amount on "principles!"

After the chapters on the vowels, the consonants, and accent, there are chapters, hardly more than lists, of proper names, biblical names, and foreign names. Only in these later lists are the full pronunciations given in phonetic symbols after each word. I do not wish to appear to find fault with these excellent compilations but I must point out the failure to make a distinction between the two recorded pronunciations of *Arkansas*. A law has been passed fixing the pronunciation of the name of the state and they say orations have been made on the subject; but the city in Kansas prefers, so I've been told, to be addressed in the other fashion.

"At least we may say that readers using the pronunciations recorded in this book will be speaking according to usage." But they'll find it a job of work, as we used to say up-state New York, to get there this way, and I don't advise them to tackle it. What I most like about the book is that it doesn't attempt to set up an American standard, as the sub-title threatens.

LEE S. HULTZEN, *Dartmouth College*

An Introduction to the Phonetic Alphabet. BY SARAH T. BARROWS. Boston: Expression Company, 1930. pp. xiii + 57.

The two most authoritative books on current American speech— Krapp's *Pronunciation of Standard English in America* and Kenyon's *American Pronunciation*—are too encyclopædic for classroom use. The present volume aims to present the most essential phonetic facts in a way which shall enable the student to grasp, with the least confusion, both the phonetics of American

speech and its indispensible tool, the phonetic alphabet. The book is adapted, as Miss Barrows' earlier *Teacher's Book of Phonetics* was not, to the needs of high school and college students, and is to be recommended, though with certain reservations.

The characters of the phonetic alphabet are presented in small groups, beginning with those which have the same appearance as in the conventional alphabet, and ending with those which are more bizarre in appearance and more difficult of comprehension. For each group of characters introduced there are exercises involving the reading and writing of phonetic characters. Following the presentation of the alphabet are sections on unstressed syllables and words, length and stress, and diacritical marks to indicate finer shades of sound, passages to be written phonetically, and phonetic passages to be read. The plan of development is effective.

There are, however, two important criticisms to be made. The first is that, though the South British, Scotch, and Kentucky mountain dialects are liberally represented in the reading section, the transcriptions of "general American" speech are extremely short and, in most cases, superlatively overformal. The other criticism is that the book swarms with typographical errors in the phonetic characters, and with inconsistencies in references to authors, books, and publishers. For example, Kenyon's *American Pronunciation* appears four times with its proper title, and three times as *American Speech*. It is to be hoped that these errors and inconsistencies will be corrected in a second edition, for they give a misleading impression of an excellent book.

C. K. THOMAS, *Cornell University*

Daniel Webster. By CLAUDE MOORE FUESS. Boston: Little, Brown, and Company, 1930; two volumes; pp. x, 398, 465.

By having previously written biographies of Caleb Cushing and Rufus Choate, as well as by his unusual industry and good judgment, Mr. Fuess came to this task with better qualifications than any of the earlier writers on Webster. The result fulfills the need for a full and scholarly record of the life and work of America's greatest orator. It will be of value to anyone who has occasion to discuss modern oratory.

To set down all of Mr. Fuess's revelations which will be of special interest to students of oratory would require more space

than a review allows. It will surprise many to learn that we owe the text of Webster's "Seventh of March" speech to the reporting of Hiram Corson, later professor at Cornell; and similarly, that the peroration of Webster's plea for Dartmouth College, delivered before the Supreme Court, owes its preservation entirely to Prof. Chauncey A. Goodrich of Yale, who was present as an official observer for his university. Mr. Fuess might have helped his reader to form a better judgment concerning the authenticity of the peroration if he had mentioned that Professor Goodrich was a teacher of oratory and the compiler of *British Eloquence*. For my part, I am inclined to place trust in the report of such a listener. To some it will come as news that Webster's famous speech in the White murder case did not bring a conviction but that the jury which heard it disagreed; and a second trial was necessary, to send Knapp to the gallows.

We have long known that the version in which we have the "Reply to Hayne" does not acurately represent what Webster said. A shorthand report of the speech is extant, with a long-hand transcription. Mr. Fuess is all too stingy in his discussion of the differences between this transcription and the printed speech. He quotes only one sentence from the reporter's version. But in Nathan Sheppard's *Before an Audience* (5th ed., 1888) I find this much of the peroration, as taken down stenographically:

When my eyes shall be turned for the last time on the meridian sun, I hope I may see him shining bright upon my united, free, and happy country. I hope I shall not live to see his beams falling upon the dispersed fragments of the structure of this once-glorious Union. I hope I may not see the flag of my country with its stars separated or obliterated; torn by commotions; smoking with the blood of civil war. I hope I may not see the standard raised of separate States' rights, star against star and stripe against stripe; but that the flag of the Union may keep its stars and stripes corded and bound together in indissoluble ties. I hope I shall not see as its motto, First liberty and then Union. I hope I shall see not such delusive and deluded motto on the flag of that country. I hope to see spread all over it, blazoned in letters of light and proudly floating over land and sea that other sentiment, dear to my heart, "Union and liberty, now and forever, one and inseparable."

Comparison of this with the well-known version, taken with a multitude of other facts set down in the present biography, sug-

gests that there still is a fertile field for research in the oratory of Daniel Webster. There has appeared recently a doctoral dissertation entitled *Daniel Webster as an Economist* (by R. L. Carey, N. Y., 1929); but I suppose almost anyone would admit that the god-like man weighed more as a speaker than as an economist. Mr. Fuess's chapters, "The Great Orator" and "The Supreme Advocate," do not exhaust the subject. The biographer does send us with awakened curiosity to Joseph Neilson's *Memories of Rufus Choate*, which, he says, contains "probably the most thorough analysis of oratorical style ever made."

There is much more that might be said, using this book as text. I feel that Mr. Fuess was a bit taken in when he recorded that at the inauguration of Edward Everett as President of Harvard College Webster delivered an "*extemporaneous* tribute. . .in the choicest of Ciceronian Latin." But extemporaneous or not, what other American orator, what United States Senator, what Secretary of State, could match Daniel Webster—either in Latin or in English?

HOYT H. HUDSON, *Princeton University*

Speech Drills for Children. By CASE, IDA MAY AND BARROWS, SARAH T. Boston: Expression Company, 1929; pp. 78.

When I was a child, I was told that the way to catch a robin was to put some salt on his tail. I was assured that if I could manage to get a liberal dose of salt on these broad caudal pinnal, the task of apprehending the bird would be easy. Alas, that is indeed the "catch." I suspect that I am often guilty now of similarly misleading my academic children when I say:

"Now, students, when a little child comes to you with a lisp, substituting (θ) for (s), all you need to do is to get the child to place his tongue in the proper position, conform it to the proper pattern, and hold it against the anterior maxilla with the appropriate pressure and then procede as though he were saying θ; lo, the sound will be (s)." The real problem is to *get* the child to do it.

It is to help solve this problem that Barrows and Case have combined their experience and their skills, the former presumably contributing the phonetic science and the latter the educational

technic. Each author has a right to speak with authority in her field.

The best way to cure a boy of playing on the piano is to require him to do so. Likewise the best way to spoil the effect of speech drills and to make their practice odious to the child is to make them onerous duties. Our authors have tried to make their speech drills attractive by aranging them as games for the children to enjoy. If I am a judge of children's interests, our authors have succeeded.

A review of the table of contents reveals the thorough-going, step-by-step progress through which the child is induced to play his way.

"Chapter I. Suggestions to the Teacher
Chapter II. Preliminary Drills

Relaxing.
Breathing.
Ear training.
Exercises for the jaw.
Exercises for the tongue.
Exercises for the lips.

Chapter III. Habit Forming Drills Applicable for Teaching any Single Sound.
Chapter IV. Habit Forming Drills for Individual Sounds.
Chapter V. Selections for Sentence Drills."

The drills and games "consist of a group of activities which are suitable for use with children in the kindergarten and first four grades of the elementary school."

ROBERT WEST, *University of Wisconsin*

Topica and *De Sophisticis Elenchis* of Aristotle. Translated into English by W. A. PICKARD-CAMBRIDGE. Oxford: Clarendon Press, 1928.

The *Topics* is the last of Aristotle's works to be translated into English. Grote in 1872, and Poste made a very free translation of the ninth book, the *Sophistiei Elenchi,* in 1886. The Oxford translation of Aristotle, under the editorship of W. D. Ross, has been progresing for several years, and now we have the *Topics* done into English by W. A. Pickard-Cambridge, the translator of Demosthenes.

Gomperz, in his *Greek Thinkers,* remarks that historians of philosophy usually pass over the *Topics* in embarrassed silence; its

bag of sophistical tricks seems hardly worthy of the dignity of the great classifier of knowledge. Aristotle observed disputation among Greeks as Macchiavelli observed the behavior of princes, with scientific detachment. His *Sophistici Elenchi* is the first classification of fallacies, and has never been superseded, though modern texts in logic treat fallacies as a form of evil, and their writers would be unwilling to suggest the usefulness of sophistical refutations to those for whom "it is better worth while to seem to be wise, an to be wise without seeming to be." Aristotle had a particular pride in this treatise; in other fields he had studied the works of many predecessors, but here the work was entirely his own; at its conclusion he reviewed it and found it good. The conception of the dialectician, of course, was not evolved from his inner consciousness; he had merely to observe the daily disputations of philosophers, rhetoricians, and their pupils. Some apologists suggest that he was driven to writing the *Topics* as a handbook for his own students, that they might reflect credit on their master in their disputes with the pupils of the sophists.

> Our treatise proposes to find a line of inquiry whereby we shall be able to reason from opinions that are generally accepted about every problem propounded to us, and also shall ourselves, when standing up to an argument, avoid saying anything that will obstruct us.

The larger purposes of the treatise, however, seem to carry it beyond the immediately practical ends of daily argument in the market place. Dialectic, Aristotle says, has three uses—

> intellectual training, casual encounters, and the philosophical sciences. That it is useful as a training is obvious on the face of it. The possession of a plan of inquiry will enable us more easily to argue about the subject proposed. For purposes of casual encounters, it is useful because when we have counted up the opinions held by most people, we shall meet them on the ground not of other people's convictions but of their own, while we shift the ground of any argument that they appear to us to state unsoundly. For the study of the philosophical sciences it is useful, because the ability to raise searching difficulties on both sides of the subject will make us detect more easily the truth and error about the several points that arise. It has a further use in relation to the ultimate bases of the principles used in the several sciences. For it is impossible to discuss them all from the principles proper to the particular science in hand, seeing that the principles are

> the *prius* of everything else: it is through the opinions generally held on the particular points that these have to be discussed, and this task belongs properly, or most appropriately to dialectic: for dialectic is a process of criticism wherein lies the path to the principles of all inquiries.

That great structures of science are reared on the foundations of "opinions generally held," is an unwelcome doctrine to many, but the return of physical science to the notions once debated by unscientific Greek philosophers seems to confirm Aristotle's view of the relation between esoteric research and common opinion. One of Aristotle's just claims to fame not often pressed is his ability to organize, classify and combine common opinion with scientific research and philosophical inquiry, to see the limitations of opinion, its uncritical and chaotic state, its perpetual many-sidedness, unfitting it for exact science, and yet to see clearly its true function in thought—a function denied by Plato and by most philosophers in his tradition. In the attention now given to public opinion by social psychologists and political scientists we have an Aristotelian recognition of the place of general opinion in ethics, politics, rhetoric, and dialectic. Aristotle, however, was content to let opinion rest in the unscientific state of mere probability, which will never do for a modern.

Much of the *Topics* has been absorbed into modern logic, much of it consists of technicalities so subtle as to make it seem easier to study the substance of each disputed subject than to depend upon any such abstract art of argument; but to any one moderately sophisticated in dialectical procedure the book is full of significant distinctions and analyses. The sections on how to arrange and put questions and how to answer may smack of sophistry, but Aristotle was not shocked at conducting an argument to win. He knew the place of disputation as an entertaining game, but he distinguished clearly between contentious argumentation and didactic, dialectical, and examining dialogues. No one disciplined in the *Topics* should be a boor or a bore in an argument, but we still have cause to heed Aristotle's injunction in choosing our companions in dispute:

> Do not argue with every one, nor practise upon the man in the street: for there are some people with whom any argument is bound to degenerate. Wherefore the best rule is, not lightly to engage with casual acquaintance, or a bad argument is sure to result.

Tributes to Socratic dialectic adorn the addresses of educators, but disputation is not likely again to play an important part in formal education. The growth of specialization, and the desire of every academic department for autonomy creates a distrust, if not a contempt for the dialectician whose stock in trade consists of general opinions applicable to many fields. The increasingly practical character of education, with its distrust of argument that "gets nowhere," is another foe to the dialectical spirit. The dialectician Aristotle knew was concerned with his argument, and not with practical affairs. His argument was satisfactory if, like old mortar, it would stick together, without sticking to anything else. An apparent logical consistency was the criterion. The spirit of the game was playful. A complete scepticism reigned, and any possible conclusion was only the beginning of another argument when opportunity offered. This type of mind never made a Roman senator or governor. It does not make a public man today. And yet debating, we are told, is the training *par excellence* for the public life. A rhetorician may be a public figure, in fact a public figure must be a rhetorician, but he must keep his dialectic concealed. The proper end of dialectic is an empty mind, a mind empty of prepossessions and prejudices, devoid of beliefs, and ready to turn to any kind of argument with a cheerful acceptance of its ultimate futility. Such a mind would be produced by the discipline of Aristotle's *Topics,* but it would not be thought an effective modern mind. Our debating will lack subtlety and flexibility without something of the spirit of the *Topics;* it will probably be abolished if it becomes too completely dialectical. The student of argumentation, however, will confine himself to debate if he has any zest for his subjects, and he may find some values in dialectic that compensate for a loss of public effectiveness in a world of aggressive rhetoric.

E. L. H.

Practical Criticism, A Study of Literary Judgment. By I. A. Richards. New York: Harcourt, Brace, 1929; pp. 375.

Professor Richards offers very interesting proof of what has been most thoroughly realized, perhaps, by teachers of interpretive reading: that readers of poetry, even readers with literary background and a special interest in poetry, often fail to get the au-

thor's meaning. The demonstration of readers' errors, confusions, and disagreements consists of liberal quotations from written comments on thirteen poems which Professor Richards, without revealing their authorship, submitted to his students. The crudities in criticism regarded as typically American are gleefully exposed, but most of the writers are young Englishmen specializing in literature at Cambridge. They represent, Professor Richards believes, as high a standard of critical discernment as can easily be found under our present cultural conditions.

The student criticisms are interspersed with enlightening comment by Professor Richards, but the systematic analysis of the chief sources of error is presented in Part Three, under the following topics: A confusion of the four elements of meaning—sense, feeling, tone, and intention; our helplessness in attempting to deal analytically with feeling; misunderstanding of figurative language; bad assumptions concerning poetic form; irrelevant associations and stock responses; sentimentality and inhibition (an especially good treatment); opposition between reader's and poet's beliefs; technical presuppositions and critical preconceptions which lead to wrong expectations from poetry. Professor Richards disclaims any intention to probe into the subconscious factors influencing his writers' opinions, but his investigation leads directly to the psycho-analytic approach. If poets should be psycho-analyzed, why not readers?

Professor Richards is an analyst, but he is eloquent on two subjects, the value of poetry (especially well expounded in his earlier volume, *Principles of Literary Criticism),* and the need for method of teaching which will create a love for and an understanding of literature.

> We cannot avoid the material of poetry. If we do not live in consonance with good poetry, we must live in consonance with bad poetry. And, in fact, the idle hours of most lives are filled with reveries that are simply bad private poetry. On the whole evidence, I do not see how we can avoid the conclusion that general insensitivity to poetry does witness a low level of general imaginative life.

The remedy for this low level of imaginative life is not quite clear. Professor Richards frequently refers his readers to his *Meaning of Meaning* (in collaboration with C. K. Ogden), but that is not a book for correcting the inaccurate reading of immature

students; he promises another volume in which he will develop more fully his theory of interpretation, but he thinks much experimenting must be carried on before we shall know how to proceed.

> The only way perhaps to change our attitude to language is to accumulate enough evidence as to the degree to which it can be misunderstood. But the evidence must not only be accumulated, it must be pressed home. The wild interpretations must not be regarded as the antics of incompetents, but as dangers that we ourselves only narrowly escape, if, indeed, we do. The only proper attitude is to look upon a successful interpretation, a correct understanding, as a triumph against odds. We must cease to regard a misinterpretation as a mere unlucky accident. We must treat it as a normal and probable event.
>
> But this distrustful attitude takes us but a little towards a cure. We must, if possible, gain some power of diagnosis... We ought to hesitate before deciding that a Theory of Interpretation in some slightly more advanced and simplified form may not quite soon take the foremost place in the literary subjects of all ordinary schools. No one would pretend that the theory as it is propounded in this book is ready, as it stands, for immediate and wide application. But a very strong case can, I think, be made out, both for the need and the possibility of practical steps towards applying it...If it be replied that there is no time for an additional subject, we can answer by challenging the value of the time at present spent in extensive reading. A very slight improvement in the capacity to understand would so immensely increase the value of this time that part of it would be exchanged with advantage for direct training in reading. This applies quite as much to such studies as economics, psychology, political theory, theology, law or philosophy, as to literature...Quite as many readers blunder unnecessarily over intricate argumentation and exposition as over poetry. And a direct study of interpretation here can be made quite as useful. The incidental training that every one is supposed to receive in the course of studying other subjects is too fragmentary, accidental, and unsystematic to serve this purpose. Sooner or later interpretation will have to be recognized as the key subject. *But only the actual effort to teach such a subject can reveal how it may best be taught.*

All this sounds so much like what Professor Tassin has said about the need for teaching college students to read, that one wonders why Professor Tassin's remedy should have so completely escaped Professor Richards. *Practical Criticism* contains a few

references to reading aloud, and the author regrets that most of the gramophone records yet available would "justify in a sensitive child a permanent aversion from poetry," and would give to less sensitive hearers habits of "sentimentalization" "emotionality" and exaggeration; perhaps it is due to fears of such abuse that instruction in reading aloud is definitely dismissed as a remedy.

> Though private reading aloud is much to be recommended as an aid in working out the form of a poem, it is doubtful whether public-reading (in the classroom for example) should be encouraged. Nothing more easily defeats the whole aim of poetry than to hear it incompetently mouthed or to struggle oneself to read out a poem in public before it has given up most of its secrets. For to read poetry well is extremely difficult.

Teachers of interpretive reading will find Professor Richards book a valuable aid in the analysis of the misreadings they encounter daily; I believe Professor Richard's future work would profit greatly by a period of experimentation with Algernon Tassin's *Oral Study of Literature.*

EVERETT HUNT, *Swarthmore College*

The Englishman and His Books in the Early Nineteenth Century. BY AMY CRUSE. New York: The Thomas Y. Crowell Company, 1930; pp. 301; $3.50.

It is good to be reminded now and again that literature usually presupposes readers just as a public speech presupposes an audience. In fact the distinctions between authors and speakers and readers and hearers are so shadowy that Mrs. Cruse frequently abandons them altogether. Thus *The Englishman and His Books* includes chapters on "Lecturers and Their Audiences," "A Supper at Charles Lamb's and a Dinner at Holland House," and "Melodrama at the Surrey and Tragedy at Covent Garden," besides discussions of the subscribers to *Camilla,* the Wordsworthians and anti-Wordsworthians, the readers of the Waverly novels, and various other more general groups, from working-men to politicians. Writers, lecturers, conversationalists, and actors merge with hearers and listeners in contributing to the general stream of developing thought. First comes *The Wealth of Nations,* then public and private discussion, then Bentham's *Introduction to the Principles of Morals and Legislation,* then more discussion, then *Reflec-*

tions on the French Revolution, and so on in a sort of endless chain of hens and eggs.

One of the best passages in the book chronicles the rise of Hazlitt as a lecturer. When, in 1811, he began his first series on the history of human philosophy, he read "in a low, monotonous voice, very rapidly, with his eyes fixed on his book. Not once did he look at his audience." Severely criticized by his brother-in-law, Dr. Stoddart, he began slowly to improve. Crabbe Robinson remarked, after a subsequent lecture, that "he delivered himself well, that is loud, and with a tone of confidence which, being forced, had sometimes the air of arrogance." By the time Hazlitt appeared for his second series in 1818 he had completely mastered his nervousness, "stood up calmly at the lecture-table, and spoke clearly and earnestly." He had learned, too, the necessity for reviving the flagging attention of his audience from time to time with startling paradoxes and the trick of repeating, in a loud, determined voice, every statement that drew a hiss. Before the end of the series he had gained complete command of the crowd, and his influence, in consequence, increased tremendously.

I present this merely as a sample. Students of the drama will find the story of Fanny Kemble's rise to fame at Covent Garden embellished with a wide variety of comments on her acting, the tale of "Black-Eyed Susan" and its successors at the Surrey, and a description of a performance of "The Road to Ruin" which reads like a chapter from the diary of a keenly observant contemporary playgoer. The student of conversation can spend an evening in the lodgings of Charles and Mary Lamb hearing brilliant talk from Godwin, Crabbe Robinson, Captain Burney, George Dyer, Charles Lloyd, Basil Montagu, Thomas Talfourd, Hazlitt, Wordsworth and Coleridge; or he can dine at Lord Holland's with Macaulay, Sidney Smith, Lord Grey, Lord John Russell, and a dozen other worthies. The student of literature can ramble through the schools and universities, enter the homes of rich and poor, and hobnob with the pious and the impious, scanning the books on the desks, on the drawing-room tables, and behind the boudoir cushions and hearing from the lips of the books' owners what they think of a multitude of authors. It is perhaps a virtue of the book that one's curiosity, while rarely quite satisfied, is con-

stantly being stimulated. Mrs. Cruse has sown the seeds of a dozen masters' theses in Speech alone.

RAYMOND E. HOWES, *Washington University*

The Playway of Speech Training. BY RODNEY BENNETT, M. A. London: Evans Brothers, Ltd., 1930; pp. 143.

This is not a text-book for use in school; nor is it in the full sense a text-book in the pedagogy of speech. It is rather a handbook and guide for the teacher of primary school or of grammar school, who is expected to plant and cultivate in her pupils good habits of speech. Slightly more than a third of the book is aimed at the improvement of the teacher herself,—her habits of speech, her idea of what she is attempting and of how much she can accomplish, her attitude toward "standard English" and dialect, her notion of how important speech is in terms of time especially devoted to drill in speech, her prejudices pro and contra the use of technical phonetics. Though written by an Englishman for use in the schools of England, all this discusion is clearly germane to the teaching of spoken English wherever the language is used in the schools.

The rest of the book contains practical instruction in classroom procedure, with copious exercises and devices for getting results. Its core is the use of the "jingle" as an entertaining device for effecting clear articulation, careful enunciation, and the production of correct sounds. For instance, in practising the vowel [i] the children will learn and recite four jingles, one of which is this (p. 90):

Neat Peter

Peter has neat feet,
The neatest ever seen.
Peter's feet are neat
Because his shoes are clean.

Thus the author's practice remains consistent with his title and his aim: "... the best results will be achieved if the child regards speech training not as something tedious, interruptive, and little related to reality, but good fun." As a whole the discussion of instructional method echoes with agreeable mildness the current principle that useful learning in the lower grades should be a by-product of entertainment. This section of the book, though in spe-

cific exercises it may apply too strictly, for some persons, to the English of England, is generally interesting and useful.

Throughout, Bennett is modern—"progressive"—without being fanatical; he is liberal without being lax. Concluding a mild rebuke to teachers for their meticulous speech and their misplaced zeal for spelling-pronunciations, he says: "But perhaps the most cogent argument against attempting to teach children super-speech is this: it is hard enough to teach them reasonably good speech, without attempting more." Practical standard English is "the sort of speech which would carry a man anywhere, which does not attract undue attention to itself, which is understood by the greatest number of people in every part of the country, which suggests that the speaker is a man of decent education who is used to mixing with a variety of his kind, and does not announce his birthplace or consign him to any particular class." On the treatment of dialect and on the use of phonetic symbols Bennett is firm but not bellicose. Phonetic symbols were made for speech, and not speech for phonetic symbols. The least commendable feature of the book is its title.

DONALD C. BRYANT, *New York State College for Teachers*

Education On The Air. EDITED BY JOSEPHINE H. MACLATCHY. Columbus, Ohio: Ohio State University, 1930; pp. 400.

The assumption of studio control by the department of Speech, in many of our colleges and universities, warrants the reading of this book by members of our profession. The volume is made up of the papers and discussions presented during the ten-day Institute of Radio Education sponsored by the Payne Fund, State Department of Education of Ohio, and the Ohio State Univiersity, in June 1930.

The book comprises seven divisions of from four to ten papers each. These sections are: I. Administration of Education by Radio, II. Activity at Home and Abroad, III. Radio in Educational Institutions, IV. Schools of the Air, V. College Stations, VI. Investigations of Education by Radio, and VII. Educational Techniques in Broadcasting.

Three papers under the last rubric will probably be of the greatest interest to speech teachers who are conducting radio-an-

nouncing classes, or who find it necessary to teach something of the problems of the radio speaker.

The first paper, "The Techniques of Preparing Radio Manuscrips" by Mary Frances Philput, considers the preparation of the speech from the point of "time allotted, means of aproach, arrangement of ideas, sentence structure, words, and style." Quintilian is paraphrased to read, "The idea, or ideas, of the radio talk should be so expressed, so presented, that the listener not only may but must understand."

"The Selection and Training of Radio Announcers," by Vida Ravenscroft Sutton, demonstrates the major part which speech training plays in the part of selection of announcers by the National Broadcasting Company whose requisites are: 1. A good voice, clear enunciation, and pronunciation free of dialect or local peculiarities; 2. The ability to read with proper pause, stress, and intonation; 3. Sufficient knowledge of foreign languages for correct pronunciation of names, places, titles, and so forth; 4. Some knowledge of musical history, compositions, and composers; 5. The ability to read and interpret poetry; 6. Facility in extemporaneous speech; 7. Selling ability in reading commercial continuity; 8. Ability to master technical detail in operating the switch board, and to take charge of the studio during programs; 9. Good health, good manners, and resourcefulness in emergencies; 10. A college education."

"Drama Presentation by Radio," is by Annette Bushman. This phase of the studio program is the one which has come in for the least amount of attention on the part of speech teachers who are particularly interested in the drama. From the standpoint of the broadcasting of educational programs, the dramatic presentation of literature, history, and scientific discovery is especially successful.

L. S. JUDSON, *Alabama Polytechnic Institute*

English Present and Past. By JANET RANKIN AIKEN, Ph. D. New York: The Ronald Press Company, 1930. pp. xii + 387.

Mrs. Aiken brings to her historical study of the English language in the present volume a background of the thoroughgoing phonetic knowledge which characterized her first book, *Why English Sounds Change*, and consequently she avoids writing a history

solely of the written language. Though brief, *English Present and Past* is a surprisingly comprehensive account of the phonetic, syntactical, and semantic changes in English from the time of the Anglo-Saxons to the present. Designed for the elementary student of historical linguistics, it is limited to essentials, and the author's excellent charts add clarity and save space. There is an index and a brief bibliography. Profesor Krapp contributes an introduction.

C. K. THOMAS, *Cornell University*

IN THE PERIODICALS

WHEELER, FRANCIS. *The Relation of the Paranasal Sinuses to the Singing Voice.* Science, Vol. LXXII, No. 1877, Dec. 19, 1930, p. 630.

On the basis of X-ray studies the author finds:

1. The range of the voice is governed by the length of resonating space in the frontal sinuses,
2. The size or weight of the voice is governed by the size of the antri, and
3. Beautiful voices seem to have arches, palatal and pharyngeal, that are symmetrical in their make-up.

L. S. JUDSON

SCHWELLINGER, OLGA: *Assemblies—their Aims and Organization.* Educational Method, 10, October 1930, 7-16.

The assembly has been adopted by junior high schools throughout the country, in recognition of the opportunity it offers for the realization of the aims of education. Most teachers encourage the expression of thought by means of plays, pantomime, sketches, and deabting. These have a definite educational value, not only for the participants, but for the audience as well. Students are required to maintain certain standards before they are allowed to participate, this regulation serving as an incentive to a high quality of work.

Assembly programs should link up closely with the work of the curriculum. But directors of assemblies must recognize that the development of histrionic talent is only one value to be derived. All students are encouraged to participate; those who speak from the platform develop poise and enunciation. Social relations are improved and exemplified.

Various specific devices are suggested for the carrying out of assembly programs.

G. W. G.

STUBBS, REV. W. H. *Sermons and Newspapers.* The Homiletic Review, Vol. 100, No. 5, November, 1930, pp. 370-373.

"Do you get your sermon over the desk?" With this pertinent interrogation Rev. Stubbs of Manchester, England, opens an article in which he urges the necessity of careful audience analysis in pulpit speaking. He declares that "much of the time spent in preparing the sermon would be better spent in making contact with the hearers and shaping the message for this purpose, so that it may be grasped in its entirety." He does not deny the importance of scholarly preparation; but he is primarily interested in reaching his hearers through the spoken word and he doubts whether, in many cases, the finished sermon is necessarily the sermon which touches the lives of the men and women in the pews. His point is that the preacher "often becomes a maker of sermons rather than the deliverer of a message." With due respect for the ideal condition, he declares that "it is the ordinary man whom he has in the pew; at all costs he must talk to the man who is there, not to the man who perhaps ought to be there."

"An excellent way of making contact with the man in the pew is to read the newspapers which he is reading." The preacher who reads the papers which enter the average home will be better able to keep his audience in mind during the preparation of his sermons. The papers will serve, not as models, but as excellent sources of study. "Pulpit speech would be made much more effective by being diluted with the ingredients of the newspaper vernacular."

LESTER W. THONSSEN, *State University of Iowa*

THOMPSON, R. N. *Literary and Debating Societies.* The English Journal, Vol. 19, No. 3, March, 1930, pp. 222-227.

This article by Mr. Thompson should be extremely interesting and valuable to the secondary teacher of speech. The theme is the general organization and management of the literary society, especially in its relations to debating activities. According to the author the ideal number for a high school group lies somewhere between twenty-four and forty-eight, membership being determined by competition. The basis for competition is a five-fold test; Short Reading, Short Declamation, Short Essay, Original Oration, and an Individual Choice. Since debating was the major activity for such a club, methods for picking the best debaters are given. The

most important thing, according to Mr. Thompson, is the fact that such a society as he describes can be guided and controlled firmly but not obviously by older minds.

MARY E. WHITEFORD, *University of Illinois*

NASH, ALBERTINE: *Emotional Education (Mental Adjustment through Dramatic Education).* Theatre and School, January, 1930.

"Dramatic education is useful in promoting mental health because it affords an outlet for existing abilities. . . .If for no other reason than that it gives the gifted child a normal outlet for his dramatic instinct, dramatics should be a part of every school curriculum." Several cases are cited, in which various types of maladjustment seem to have been corrected through participation in dramatic activities. "The teacher of dramatics has a tremendous opportunity. Her work supplies the normal and gifted child with a necessary outlet for his activities and talents. It may be used to integrate the disorganized personality, and to socialize the antisocial. It may be the one point of contact between the black sheep and the rest of the herd. In other words it may be a source of happiness to humanity far in excess of that which comes to a child from merely being in a play, for in the hands of a kind and insightful teacher it may be used to heal many mental wounds which might otherwise bleed and fester."

G. W. G.

NEWS AND NOTES

[Please send items intended for this department directly to Miss Lousene Rousseau, 49 East 33rd Street, New York City.]

The speech section of the Missouri State Teachers Association held its meeting in Kansas City in November. After a luncheon at the Kansas City Athletic Club the program was given, which centered around a discussion of the speech curriculum in the Missouri high schools. Miss Clara E. Krefting, of Baker University, spoke on "Possibilities of Improving our High School Speech Curriculum," and compared the speech course outlines sent out by various State Departments. Miss Helen Langworthy, director of the College Theater of the State Teachers College of Kirksville, spoke on "What the College Expects of the High School in Speech Work." Officers elected were: Orville C. Miller, State Teachers College, Maryville, President; Tugal Roosevelt, St. Louis High School, Vice-President; and Miss Helen Langworthy, Secretary. A committee was appointed to effect a closer organization of the teachers of speech in Missouri, and petitions were sent to all sections of the state in an attempt to bring sufficient pressure upon the state organization so that speech sections might secure a speaker in the general session of the Missouri Teachers Association in 1931.

The Senior College Association of Speech Teachers of Oklahoma had its annual meeting at Oklahoma City early in February. The following program was presented:

A Survey of Course Objectives, Ray E. Holcomb, University of Oklahoma.

Discussion led by Miss Frances Davis, Oklahoma College for Women

The Oratorical Situation, Perrill Munch, University of Oklahoma.

One Act Play Contests, Miss Dorothy Roberts, Panhandle A. & M. College.

Discussion led by D. T. Martin, Oklahoma A. & M. College.

Interpretation, Miss Rhetta May Dorland, Oklahoma Baptist University.

Our Problems, Present and Future, T. H. Beaird, Director of Extension, University of Oklahoma.

The officers in charge of the meeting were: W. V. O'Connell, State Teachers College at Ada, President; Wayne Campbell, Oklahoma Christian University, Vice-President; and Miss Dorothy DeWitt, Oklahoma A. & M. College, Secretary and Treasurer.

Northwestern University has just announced an annual National Poetry Speaking Contest, somewhat on the order of the famous Oxford contest in England. The dates are April 2 and 3, and the contest is open to men and women eighteen years of age or over. There will be three sections for men and three for women, contestants in these sections competing in the interpretation of three forms of poetry—the sonnet, the ballad, and dramatic poetry. The two best speakers in each section will be awarded prizes of books, and the winner of the finals will be awarded the Sidney Lanier Medal for excellence in Poetry Speaking. The poems to be used in the contest will be selected by the committee in charge of the event. The advisory council is composed of President Walter Dill Scott, of Northwestern University, Davis Edwards of the University of Chicago, Louise Ayres Garnett of Evanston, Gertrude Johnson of the University of Wisconsin, Vachel Lindsay, Harriet Monroe, Editor of "Poetry," and Lew Sarett and Franklin Bliss Snyder of Northwestern University.

One of the sectional meetings of the annual Illinois High School Conference, which was held at the University of Illinois late in November, was that of the public speaking group, which heard the following program, with Mr. John E. Wakely, of Danville, as chairman:

Where Are We At? Dean Ralph Dennis, Northwestern University School of Speech.

Realities in Public Speaking, Lillian Herstein, Crane Junior College.

The Place of Speech Training in the High School, Agnes M. Thomas, J. Sterling Morton Township High School, Cicero.

During the national convention of the N. A. T. S. in Chicago, plans were formulated for a Central States Federation of Teachers of Speech, whose purpose would be to coordinate the efforts of the various state associations. A. H. Monroe, of Purdue University, is temporary secretary of the committee in charge of working out plans.

FORENSICS

The Pennsylvania Colleges' Debating Association, founded in 1922, now has twenty-six members. Dr. Herbert Wing, of Dickinson College, is president. The questions adopted by the Association at its annual meeting last October, in Harrisburg, were concerned with free trade, the emergence of women from the home, and unemployment insurance. The Association is now sponsoring a six-page "Debate Bulletin," devoted to the purposes of increasing the interest of educators in debating and of giving helpful suggestions to those interested in debate. Darrell Larsen, of Franklin and Marshall College, is Editor, and the Editorial Board is composed of Herbert Wing, George S. Wills, of Western Maryland College, Charles A. Dawson of Westminster College, and Joseph F. O'Brien of Pennsylvania State College.

A radio debate was held recently between Albion College and Purdue University. The debate was held in Chicago and broadcast over Station WLS.

A new public speaking program is being tried out in the Waupun High School, Wisconsin. Instead of limiting debate work to a few pupils, it is now offered as a part of all English classes from the seventh grade through the twelfth. Two teams are chosen from each section of each class, then class teams are chosen, and from their debates is chosen the school teams which participate in the interscholastic debate.

The Provo chapter of the International Rotary Club sponsors an oratorical contest at Brigham Young University, and awards a medal to the student preparing and delivering the best oration on some phase of international good will.

DRAMATICS

National Collegiate Players, national honorary dramatic fraternity, held its biennial convention at Chicago during the holidays.

Butler University is trying an interesting experiment in dramatics. The dramas studied in the English courses are presented by students of the Speech Department. All plays produced by the department are available to churches, clubs, and other organizations. The Speakers' Bureau of Butler University furnishes programs for all occasions.

Among the recent dramatic productions at Leland Powers School was the first American production of *Gypsy Fires*, by Alan Davis, and the Senior Class Play, *If I Were King*, by Justin Huntly McCarthy. The Junior Class presented Milne's, *The Ivory Door* a few weeks earlier.

Milne's *The Dover Road* was presented a few weeks ago at Earlham University, under the direction of Mrs. H. R. Robinson.

Twelfth Night was presented by the Dramatic Club of Notre Dame University shortly before Christmas.

Recent productions at Illinois Wesleyan University included *Friend Hanna* and *In the Next Room*. The first of these was presented by a cast composed entirely of freshmen and upper classmen without previous experience in a university production. The Children's Theatre, with Miss Ethel Gunn as director, presented *The Stolen Prince* and *Was It a Dream?*

Major dramatic productions at the State Teachers College at Maryville, Missouri, during the fall quarter, were *The Beloved Vagabond*, and a group of one-act plays, which included *The Noble Lord*, by Percival

Wilde, *Ile*, by Eugene O'Neill, and *Figureheads*, a color fantasy by Louise Saunders. *The Beloved Vagabond* was repeated late in January at the State College at Kirkville, and players from that institution presented *Mary the Third* at Maryville. The one-act *Ile* was likewise presented at Tarkio College. One of the major dramatic productions of the winter quarter was a performance of *Hamlet* by Sir Philip Ben Greet and his company of Shakespearean players. Orville C. Miller is the chairman of the Speech Department at Maryville.

The dramatic season at Brigham Young University has been a busy one so far this year. The annual department play, Kaufman's *The Butter and Egg Man*, was directed by Alonzo Morley and a student assistant, Miss Alice Jones. The competitive play, Milne's *The Ivory Door*, was directed by Mr. Morley and a student assistant, Miss Josinette Cook. Miss Stella Rich supervised the production of the high school play, Philip Barry's *The Youngest*. The other plays, *Romeo and Juliet*, the Theta Alpha Phi play, Barrie's *A Kiss for Cinderella*, the Girl's Day play, Davis' *Gypsy Fires*, the Senior Class play, and the All Boys play, *Going Some*, by Paul Armstrong and Rex Beach, were all directed by Mr. Morley.

The University Theatre at Wisconsin has just presented eight performances of *Pygmalion* by George Bernard Shaw, under the direction of W. Chilton Troutman.

PERSONALS

Orville C. Miller, Chairman of the Department of Speech at the State Teachers College at Maryville, Missouri, read a paper before the psychology section of the National Convention of the American Association for the Advancement of Science in Cleveland just after Christmas.

Davis Edwards, of the University of Chicago, has just completed a series of lecture-recitals at the Art Institute of Chicago, including Marc Connelly's *The Green Pastures*, Edna St. Vincent Millay's *The King's Henchman*, George Kelly's *The Show-Off*, O'Neill's *Marco Millions*, and Sherriff's *Journey's End*.

Lester William Thonssen has just been awarded the Ph. D. degree by the University of Iowa. His dissertation was a study of the speeches of John Bright on American affairs.

Miss Mary Douglas has recently jointed the Speech Department staff at Valparaiso University.

Two new instructors were added to the speech staff at Purdue University with the opening of the second semester: H. Kenneth Carmichael is assisting with dramatics, and Leland Winch is assisting in the debate work.